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A GUIDE TO RECORDED MUSIC

A GUIDE TO
Recorded Music
BY IRVING KOLODIN



DOUBLEDAY, DORAN AND COMPANY, INC.
Garden City, New York

1941

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FIRST EDITION

To
SUSIE and BILLY

*As some slight recompense
for the nights when
these records kept
them awake*

PLAN OF ARRANGEMENT

WITHIN each major composer's listing the arrangement of items is in an alphabetical sequence. For those from Mozart and Haydn on, who utilized generally similar structures, the principal divisions are:

Ballet Music
Concertos
Incidental Music
Masses
Opera
Orchestral Music, with subdivisions:
 Overtures
 Symphonies
 Tone Poems, etc.
Piano Music (other than sonatas)
Quartets
Quintets
Sonatas
Songs
Trios
Variations
Voice and Orchestra

Within each category the sequence is either *alphabetical* (as in the case of songs and overtures), *numerical* (as in the case of symphonies and sonatas), or in the *order of their occurrence in a stage work* (as in opera excerpts or incidental music).

The system, of course, is varied to accommodate the structures employed by pre-Haydn and post-Brahms composers, though here too *Concertos* would be found at the head of the section and *Variations* at the end.

KEY TO SYMBOLS

REPRODUCTION	INTERPRETATION	PRICE
* inferior	f tolerable	\$ economical
** satisfactory	ff capable	\$\$ equitable
*** exceptional	fff outstanding	\$\$\$ exorbitant
— poor	p incompetent	

TABLE OF ABBREVIATIONS

'Set' is used to indicate any work sold in an album which requires all the records of that album for its complete performance. If more than an odd side is devoted to another work, the numbers of the individual records are given. Thus, V-Set 805 contains four separate works of Johann Strauss. In my listing each is accounted for by its *individual* number. However, the Rodzinski version of Tchaikovsky's *Romeo and Juliet* overture is noted as C-Set 478 because the three records of the album are necessary for its complete performance.

RECORD MANUFACTURERS

C——Columbia	M——Musicraft
Ch——Technicord	NMQ——New Music Quarterly
D——Decca	R——Royale
Dom——Dominant	S——Schirmer
FRM——Friends of Recorded Music	T——Timely
G——Gamut	V——Victor

IMPORTANT NOTE: The prices herein listed are as of November 1, 1941. They do not include the manufacturer's defense tax, which reaches the purchaser as a 5 per cent levy on the list price.

ACKNOWLEDGMENTS

MY THANKS go first of all to the owners and employees of Rabson's Music Shop, 111 West 52 Street, New York, without whose cooperation, in a trite but incontrovertible phrase, this book simply could not have been written. They have tolerated my presence there daily for most of the past year and a half, no small trial in itself; but, with the benign blessing of Miss Sophie Rabson, they have made available thousands, actually, of single records from their remarkable stock. Henry Principe, a veritable "Kit" Carson of the catalogues, has been most imposed on in this respect; Bob Rabson has been equally gracious when other hands were absent. I firmly believe that the two young men of Rabson's staff who went off to army camp during that time had at least one cause for thanksgiving.

Ben Finkle, ardent music lover and phonophile, has repaired lapses of my knowledge at numerous points and read the manuscript with a helpfully critical eye in virtually all its stages of preparation.

Through the understanding aid of Goddard Lieberson and Moses Smith, of the Columbia Phonograph Co., and Ronald Wise, of RCA-Victor, I have been able to hear a good many current records before their public release and include the important ones in the overall sequence.

Infinite checking, and preparation of the index, has been executed with fine compétence and bewildering enthusiasm by William Hofmann. William Hammerstein, II, performed helpful secretarial assistance.

And finally, my wife, Irma, has collaborated in many thankless tasks and endured the most trying iteration of disks without, even, the safety valve of expression which has been my salvation.

That monumental work of intelligent scholarship, R. D. Darrell's *Gramophone Shop Encyclopaedia of Recorded Music*, has been a rock of support in very many ways.

I. K.

INTRODUCTORY NOTE

THIS BOOK has one simple purpose: To provide a personalized commentary on all consequential recordings of serious music available in American catalogues. These terms obviously require some definition, which follows.

A "personalized commentary," in my judgment, calls for an estimate of the mechanical, the artistic, and the economic elements represented in a given recording. Where duplications exist, they are considered comparatively in all these respects.

A "consequential recording," similarly, is one which is offered by the sponsoring company as a representative treatment, whether it be of Stravinsky's *Tilim-Bom*, in thirty-seven grooves, or of Mozart's *Don Giovanni*, on forty-six sides.

And, finally, "serious music" is not an estimate of the end product but a description of the artistic intent and the technical integrity with which it was composed. I may clarify this by saying that I consider all of Johann Strauss serious music, and very little of Lehár or Oscar Straus. Those who wish to argue may do so, by way of the publishers.

One intention I disavow wholly—the one of "leading the listener by the hand" into some Promised Land in which access to the adagio of the Schubert "C major Quintet" will be as simple as comprehension of Sibelius' *Valse Triste*. I am just as eager to provide a dependable guide to recorded Sibelius as I am to recorded Schubert, but the reader will have to make the transition from one to the other unaided by any short cuts known to me. If I have imposed my predilections and prejudices on him, it is, in any case, unconsciously. My partialities—Smetana rather than Dvořák, Von Suppé rather than Goldmark, Puccini rather than Ponchielli, let us say—remain my own. On that basis, I am agreeable to letting the reader retain his own.

I have conceived as the spatial limits of the records included herein the contents of the catalogues of the major domestic companies and such

minor ones as produce relevant material. Whether I might have decided otherwise or not, the European situation since the fall of 1939, when this project was initiated, has precluded any consideration of foreign recordings not reissued here. Largely speaking, however, the deprivation is a good deal less important than it might have been half a dozen years before. In that period the reissue of virtually all important products of American affiliates has become a matter of mere business routine.

These facts established, it may interest the reader to know what represents my criterion of excelling reproduction, to which, in an ideal situation, every record in this volume would conform. There are several of such quality, but I may cite, as one which insists on entering my mind immediately, the *Don Quixote* of Strauss, as recorded for Victor by Ormandy, Emanuel Feuermann, and the Philadelphia Orchestra. The sonorities are immaculately pure and beautifully rounded; the distinction of detail is extraordinary and unremitting; the amount of hall resonance is remarkably just. Similarly, the cello is unfailingly recognizable as such, with never a possible confusion with a double bass or viola. The solo instrument is much too forward for the ultimate justice to this piece, but in terms of pure sound the experience is a deeply satisfying one. The surfaces are not as noise-free as those of English *Parlophone*, for example, but they are certainly inoffensive.

To provide the reader with a similar touchstone for my conception of complete and insuperable interpretation, I would offer the Budapest Quartet's playing of the Beethoven *C sharp minor Quartet*. There are at least a hundred parallels, in this volume, for that amazing blend of recreative intention and wholespirited accomplishment, but it will serve, as an example, as well as any other among them. There is will and there is skill in this performance; knowledge and flowering emotion; a studied comprehension of the composer's idiom and a brilliant correlation of it to the specifics of this score. And, as final test of any consummate recreation: when the swirl of music carries one, even if only slightly, from the anticipated course, there is that safest of feelings that the guiding hand is an intelligent one, and this channel is a way, which had not been visible before, to the main stream of this work.

As a final physical factor, the reproductive system to which the judgments in this guide are keyed: I utilize as a basic criterion a phonograph unit which includes an Astatic crystal pickup, a Lafayette amplifier (of the *Overture* type), and a twelve-inch speaker assembly. The circumstances of research, however, required me to hear many of these disks

on another unit, also utilizing crystal pickup, separate amplifier, and speaker. However, in any series of records thus played, I was certain to encounter a number whose characteristics, in reference to my own equipment, were clearly fixed. And, by incessant transit between the two units, a control of judgment was established which satisfied my appraisal of the differences between them.

I pretend to no equal omniscience in the music of Cravez and Chabrier, Vivaldi and Varèse, or even composers separated by less time and musical development. I anticipate insufficiencies of execution on my part with shame but also with hope. The more of them that are brought to my attention, the more valuable the subsequent editions of this volume will be.

IRVING KOLODIN

New York

November 15, 1941

A GUIDE TO RECORDED MUSIC

ALBÉNIZ, ISAAC

OPERA PEPITA JIMÉNEZ

Intermezzo. E. F. Arbós conducting the Madrid Symphony Orchestra. C-67820—\$1. [*ff\$\$]. It is undoubtedly a privilege to have Arbós' treatment of this music on

records, but it hardly seems imperative that the recording should have been of this inept quality. Brasses are nasal, strings unpleasantly edgy.

PIANO WORKS CANTOS DE ESPAÑA

No. 3: *Sous le palmier.* Alfred Cortot. V-1271—\$.75. [*ff\$\$]. Janine Weil. D-20216—\$.50. [*f\$\$].

THERE is scarcely a measurable difference between the recorded quality of these two performances. However, the interpretative edge is all in favor of Cortot, who plays with a good deal more animation than Weil.

No. 4: *Córdoba.* José Iturbi, piano. V-1844—\$.75. [**ff\$\$]. *La Argentina, with orchestra.* D-20529—\$.50. [*ffff\$]. Charles O'Connell conducting the Victor Symphony Orchestra. V-36318—\$.75. [***ff\$\$].

No. 5: *Seguidillas.* Cortot. V-1581—\$.75. [*ff\$\$].

No DOUBT many composers would envy Albéniz the distinction that this music has been played and replayed so much that a clear impression of its basic character is difficult to attain. To this taste it is to be found not in the well-sounding, overemotionalized piano version of Iturbi or

A MARVELOUSLY deft performance by Cortot and, fortunately, one that is substantially better reproduced than the item listed above. It remains weakish, as contemporary piano recording goes, but it is vivid enough to convey his incisive rhythmic feeling and sense of phrasing.

IBERIA

Evocación. Guiomar Novaës, piano. C-71171—\$1. [**ff\$\$]. Arbós and the Madrid Symphony Orchestra. C-67708—\$1. [*ff\$\$].

Arbós' expressive treatment of his own idiomatic transcription. Novaës' special tactile sense of the piano is admirably reproduced here. The Arbós disk is now of venerable years, but its merits are still considerable.

EITHER of these is a satisfactory acquisition, depending on the reader's preference for a piano version or

El Puerto. *Arbós and the Madrid Symphony Orchestra.* C-67708—\$1. [**ff\$\$.] *Léon Kartun, piano.* D-25941—\$.75. [*ff\$\$.]

ARBÓS has a clear advantage here, for the Kartun version is limited in fidelity and not persuasively played.

El Corpus en Sevilla ("Fête-Dieu à Seville"). *Arbós and the Madrid Symphony Orchestra.* C-67709—\$1. [**ff\$\$.] *Stokowski and the Philadelphia Orchestra.* V-7158—\$1. [***ff\$\$.]

THE output of sound in the Stokowski version (for which no arranger is credited) soundly shames the Arbós effort, but the former has hardly more authenticity than a Spanish omelette produced in the sanitary tile of Childs'. It is blowzy and overstressed, with the colors laid on by a paint-gun rather than a brush. The Arbós version (he uses his own excellent arrangement) is

not nearly so loud nor so exciting, but its values are more durable.

Triana. *Novaës.* C-71171—\$1. [**f\$\$.] *David Saperton, piano.* V-13664—\$1. [**ff\$\$.] *Moriz Rosenthal.* D-25875—\$.75. [*ff\$\$.] *Arbós and the Madrid Symphony Orchestra.* C-67710—\$1. [**ff\$\$.]

THE excellent art of Novaës is, for unaccountable reasons, sadly eclipsed in this performance, for it is blurred, inaccurate, and quite spiritless. However, it remains the one relatively desirable among the piano performances, for Saperton uses Godowsky's unbearably ornate arrangement (he plays it with remarkable fluency and the recording is good), and Rosenthal's sound playing of the original is hardly more than a tinkle on this disk. Taking all factors together, my choice would be the Arbós record, with its sensitive transcription and honest, affecting execution.

RUMORES DE LA CALETA

Malagueña. *Cortot.* V-1581—\$.75. [**ff\$\$.]

CORTOT responds to this music pos-

sessively and with a superb sense of color, inflection, and nuance. The recording is good.

SUITE ESPAÑOLA

Granada. *Conchita Supervia.* D-25873—\$.75. [**fff\$\$.] *Locatelli Orchestra.* C-363—\$.75. [**f\$\$.] *Odeon Orchestra conducted by Pascual Godes.* D-20372—\$.50. [*f\$\$.]

SUPERVIA's version is, of course, not the original one, but it is far closer to the spirit of it than the Locatellis' (which would be more appropriate for "O Sole Mio") or the hard-working, unproductive group directed by Godes. She sings with an infinite command of accent and wonderful nuance. The recording is unbalanced, but the disadvantage, fortunately, is on the side of the orchestra.

Sevillana. *Iturbi, piano.* V-11562—\$1. [**ff\$\$.] *La Argentina, with orchestra.* D-20527—\$.50. [*ffff\$\$.]

AT HALF the price Argentina offers a good deal more than double value,

thanks to the bite and pride of her rhythmic feeling, the utterly vivid picture this disk conveys of one of her finest dances. The reproduction is no more than tolerable. Iturbi's fussing with the tempos, his stops and starts do not appeal to me.

Cádiz. *Ricardo Viñes, piano.* V-4331—\$.75. [*ff\$\$.] *Locatelli Orchestra.* C-363—\$.75. [**f\$\$.] *Orquesta Iberica de Madrid led by G. Lago.* D-20373—\$.50. [*f\$\$.]

NONE of these is the treatment this superb music deserves. Viñes plays with steady concentration on the style but not enough impulsiveness. Of the two orchestras the Locatelli group has more feeling for the fine tune. The Iberica ensemble (all plucked instruments) sounds like an out-of-tune barrel organ—in other words, a barrel organ.

TANGOS

In A Minor. *Ricardo Viñes*. V-4331—\$.75. [*fff\$].

THE tone of Viñes is drastically percussive here and not particularly to my taste. The recording is fair.

In D. *Wilhelm Bachaus, piano*. V-1445—\$.75. [*ffff\$]. *George Copeland, piano*. V-15346—\$.1. [***f\$\$.] *Kreisler, violin*. V-1339—\$.75. [***ff\$\$.] *Emanuel Feuermann, cello*. C-17158—\$.75. [***f\$\$.] *William Murdoch, piano*. D-20224—\$.50. [*ff\$\$.].

AS IF to prove that nothing is impossible in music, Bachaus of the austere reputation offers an interpretation that is the ultimate of sensitivity, grace, and resilience. It is fairly well recorded. Copeland has

an advantage in this respect, but I cannot agree with his unceasing arpeggiation (in the name of expressiveness). Murdoch's remote position is due wholly to his use of the complex version by Godowsky. Feuermann has more technical command for the Kreisler version than the transcriber, but both have a misconception of the basic style. The Feuermann is a better recording.

Espagnole. *Copeland, piano*. V-15346—\$.1. [***ff\$\$.].

THIS item bears no further descriptive designation. However, it profits from an interpretation above Copeland's usual level, and the recording is also commendable.

MISCELLANEOUS

Jota Aragonesa. *Orchestra Sevilla led by Joaquin Roberti*. D-20371—\$.50. [*f\$\$.].

THE local color in this performance (extending to a guitar which suddenly emerges from the ensemble) is persuasive, but the recording is not. *Malagueñas*. *George Copeland*. V-1624—\$.75. [*ff\$\$.].

THE playing is competent, the recording a little below the level it merits.

Navarra. *Arbós and the Madrid Symphony Orchestra*. C-67821—\$.1. [*ff\$\$.].

THOUGH this bears a higher catalogue number than certain other Arbós performances, it is my reaction that the recording is inferior—a good deal less incisive, not as well balanced.

ALFVÉN, HUGO

Elegy (Gustave Adolf II). *Nils Grevillius conducting the Stockholm Concert Association Orchestra*. V-13654—\$.1. [*ff\$\$.].

A WELL-BALANCED performance, energetically directed and efficiently performed.

Midsummer Vigil. *Grevillius conducting the Stockholm Concert Association Orchestra*. V-Set 788 — \$.2.50. [*ff\$\$.].

THE neo-Grieg strain in this music is cunningly underlined by Grevillius, a conductor of skill and resourcefulness. The recording is excellent.

Skogen sover. *Jussi Bjoerling, tenor*. V-12831—\$.1. [*ff\$\$.].

BJOERLING'S superb voice sounds as well here as on any disk I know of. He uses it with consistent discrimination and control.

ARCADELT, JACOB

Ave Maria. Palestrina Choir led by Nicola A. Montani. V-21622—\$.50. [**ff\$\$.] University of Pennsylvania Glee Club led by Harl McDonald. V-1895—\$.75. [****ff\$\$.]. *Sistine Choir* directed by Monsignor Antonio Rella. V-7812—\$.1. [*ff\$\$.]. THERE is the greatest devotional feeling in the first of these as well as the soundest musical values. McDonald's group is efficient and

businesslike, the Sistine Choir defeated by echoey, unfocused recording.

Bianco e dolce cigno, II. *Trapp Family Choir.* V-1964—\$.75. [**ff\$\$.]

THE suave, well-controlled tonal texture of the Trapp group is much to their advantage here. The recording is sufficiently strong and finely balanced.

ARENsky, ANTON

PIANO WORKS

Serenade in G. Elman, violin. V-1434—\$.75. [*ff\$\$.].

THERE is grace of the best Elman in this sweeping, finely phrased performance. However, the recording has the nasality of early electric reproduction.

Suite, opus 15: Romance. Ethel Bartlett and Rae Robertson, pianos. C-17198—\$.75. [*ff\$\$.].

I WOULD like to hear more of this ingratiating work from these able musicians, but it should be recorded

with less blurring than this disk. The spirit of the playing is altogether admirable.

Suite No. 3: Valse. Harold Bauer and Ossip Gabrilowitsch, pianos. V-8162—\$.1. [*ff\$\$.].

THE pleasure these artists took in playing together is evident in every measure of the performance, which is assuredly *con amore*. It is no prize exhibit as recording, but the flexibility and style of the playing are audibly evident.

ORCHESTRAL WORKS

Variations on a Theme by Tchaikovsky. Frank Black and the NBC String Orchestra. V-12096-7—\$.2. [**ff\$\$.]. THE good playing of this able group

is presented under the disadvantage of dull, unresonant recording. The virtues of the material are well-exhibited by Black.

SONGS

Autumn. Vladimir Rosing. D-29049—\$.1. [*f\$\$.].

THERE are some records of Rosing which justify a premium above the ordinary Decca price, but this is hardly one of them. His voice is unmercifully forced, the production unsteady and labored. It is also an inferior recording.

Lullaby. Rosing. D-29049—\$.1. [*f\$\$.]. SEE entry above.

On Wings of Dreams. Rosa Ponselle. V-16451—\$.1. [**ff\$\$.].

PONSELLE uses her lower voice affectionately in this song, but the upper tones are constricted and unpleasant. The aid she receives from Romano Romani, piano, and Mischa Violin, violin, is workmanlike but no more.

ARNE, THOMAS

Comus: Preach Me Not Your Musty Rules.

John Charles Thomas. V-2054—\$.75.

[**ff\$\$.]

THOMAS has a good broad conception of this air and projects it ener-

getically. I recognize the niceties in his enunciation, but the steady repetition of them imparts a stilted, unpersuasive effect to his performance. He sings with piano.

AUBER, DANIEL FRANÇOIS

Cheval de Bronze, Le: Overture. *Constant Lambert directing the London Philharmonic Orchestra. V-12511—\$.1.* [**ff\$\$.]

THE robust performance of Lambert is sonorously reproduced, with a good dynamic range that encompasses its occasional subtleties also.

Diamants de la Couronne, Les: Overture. *Lambert and the London Philharmonic Orchestra. V-12806—\$.1.* [**ff\$\$.].

IT is doubtful that Auber ever heard such tone in a performance of this work as the strings of the London orchestra produce here. There is steady quality in the conductor's feeling for the music, and equal virtue in the reproduction of it.

Fra Diavolo: Overture. *Julius Harrison conducting the Hastings Philharmonic Orchestra. D-25642—\$.75.* [*ff\$\$.]. *Rosario Bourdon conducting the Victor Symphony Orchestra. V-22008—\$.50.* [*f\$\$].

ONE could hardly call the Harrison

performance the perfection of recording, but what is heard has far more snap and incisiveness than the easygoing treatment of Bourdon. Those who accept this recommendation should be prepared for a deal of surface noise.

Masaniello: Overture. *Adrian Boult and the BBC Orchestra. V-11838—\$.1.* [**ff\$\$.]. *Victor Alix conducting an unidentified orchestra. D-25127—\$.75.* [*ff\$\$.]. *Molajoli and the Milan Symphony Orchestra. C-7268—\$.1.* [*ff\$\$.].

THANKS to Boult's rousing estimate of this work, the excellent playing of the orchestra's solo instrumentalists, and the balanced reproduction of all the elements, one is spared the necessity of matching small advantages in the two flawed performances of Alix and Molajoli. In fact Boult's superiorities are so pronounced that the qualities of the other two interpretations can be passed by.

BACH, JOHANN CHRISTIAN

Concerto in E flat for Harpsichord and Strings, opus 7, No. 5. *Ralph Kirkpatrick, harpsichord, and string trio. M-Set 38—\$.350.* [**ff\$\$.].

THE tone of Kirkpatrick's instrument is not flattered by this dull reproduction, and the surfaces are more than a little gritty. However,

it is valuable to have the music as capably presented as it is by Kirkpatrick.

Concerto in G, opus 7, No. 6. *Marguerite Roesgen-Champion, with a string trio. V-4441-2—\$.150.* [**ff\$\$.].

I WOULD prefer more string support than Roesgen-Champion enjoys here,

though the clarity of detail is considerably enhanced thereby. The performance is thoroughly able.

Sinfonia in B flat. *Willem Mengelberg and the Philharmonic-Symphony Orchestra.* V-7483-4—\$2. [*ffff\$]. *Mengelberg with the Concertgebouw Orchestra of Amsterdam.* D-25014—\$7.75. [*ffff\$]. *The same.* C-67473—\$1. [*ffff\$].

MENGELBERG's affection for this engaging score is truthfully revealed by the listing above, which shows his

responsibility for the three existing versions. However, one hopes that a new recording of it will soon be available, either from his or other hands, for all the disks cited above are considerably outdated. It should be noted that the European performances (pressings of the same interpretation) are incomplete, and that the American one is thus unchallengable though more expensive. Listings under Overture to *Lucia Silla* refer to this same score.

BACH, JOHANN CHRISTOPH FRIEDRICH

Quartet in E flat, No. 1. *Perolé Quartet.* M-1003—\$1.50. [**ffff\$].

UNFORTUNATELY for the Perolés' crisp, well-marked performance, the

recording is not as ample in background resonance as one would like. However, it is not a work likely to attract a competitive version.

BACH, JOHANN SEBASTIAN

CANTATAS

SACRED

No. 4: Christ lag in Todesbanden. *Orfeo Catalá of Barcelona, conducted by L. Millet.* V-11178-9-0—\$3. [*ffff\$].

THERE was much to admire in this recording when it was new, nine years ago, but the passing of time has raised phonographic standards considerably. One is no longer content with Bach sung in so exotic a tongue as Catalonian, and the sound of the chorus is blurred in the extreme. However, there is first-rate quality in the orchestral strings, which still sound quite well.

No. 35: Geist und Seele: Second Sinfonia. *Ben Stad and the Society of Ancient Instruments.* V-8720—\$1. [**ffff\$].

I LIKE particularly the sound of the harpsichord that underlies this performance, but the execution throughout is finely articulate. The recording is satisfactory.

No. 65: Sie werden aus Saba ("Nimm

mich dir zu eigen hin"). *Georges Thill, with orchestra conducted by Gustave Bret.* C-9135—\$1. [**ffff\$]. FOR a true measure of Thill's musicianship, this is a much more reliable gauge than anything he did during his Metropolitan career. He responds to the music with excellent understanding, profiting from the sensitive background provided by Bret and the fidelity of the reproduction.

No. 68: Pfingskantate ("My Heart Ever Faithful"). *Lotte Leonard, with orchestra conducted by Frieder Weissmann.* D-25316—\$7.75. [*ffff\$]. *Schumann-Heink, with orchestra.* V-7388—\$1. [*ffff\$].

LOTTE LEONARD is not a misprint for Lotte Lehmann, but the designation of a little-known German singer of excellent abilities. She sings the air fluently, with delightfully clear

tone, but a piano is needlessly prominent in the background. Schumann-Heink's performance, from the insistent emphasis of her phrasing to the magnificent clarity of the English text, is an astonishing accomplishment for the period in her career when it was made; and the reproduction is still surprisingly good. However, the Leonard version is closer to the original.

No. 78, *Jesu, der du meine Seele* ("Wir eilen"). *Reinhardt Chorus of Zurich, with strings and harpsichord.* C-68228—\$1. [**f\$\$].

ALTHOUGH this is an arrangement of a duet for soprano and alto, it is aptly arranged for the choral ensemble and soberly performed. The recording is well-balanced.

No. 85: *Ich bin ein guter Hirt* ("Seht! was die Liebe thut"). *Thill, with orchestra directed by Bret.* C-9135—\$1. [**f\$\$].

THILL'S voice is unpleasantly strained by the range of this music, and his labor is evident. As in the earlier aria by him (Cantata No. 65), he uses a French text. The orchestra is excellent, the recording satisfactory.

No. 106: *Gottes Zeit ist die Allerbeste Zeit: Prelude. Orchestra conducted by Bret.* V-12069—\$1. [**f\$\$]. *Charles Courboin, organ.* V-15420—\$1. [**f\$\$].

BRET'S treatment of the original is far more understanding and expressive than the "movieish" sounds Courboin produces in his playing of the Guilmant version. The distinction of recording is also in Bret's favor.

No. 140: *Wachet auf! Orfeó Catalá of Barcelona, conducted by Millet.* V-11181-2—\$2. [*f\$\$]. *Edouard*

Commette, organ. C-69875—\$1. [**f\$\$].

MILLET'S excerpts cover only the first, fourth, and seventh sections of the score and suffer from the same disabilities remarked under the item that heads this list. However, there is more justice in his treatment of the famous chorale than there is in the stodgy, unvital performance by Commette.

No. 147: *Herz und Mund.* See under *Chorales: Jesu, Joy of Man's Desiring.*

No. 156: *Ich steh' mit einem Fuss im Grabe: Sinfonia.* *Kennedy Scott leading the Bach Cantata Club orchestra with Leon Goossens, oboe.* C-DB506—\$7.5. [**f\$\$].

THE unique sound of Goossens' oboe is beautifully appropriate to this music, and finely reproduced.

No. 158: *Der Friede sei mit dir.* *David Blair McCloskey, baritone, with ensemble directed by E. V. Wolff.* C-Set X191—\$2. [*f\$\$].

MCCLOSKEY contributes an earnest, well-styled vocal effort to this performance, but almost all of its values are diminished by the echoey, hollow-sounding reproduction. The music is there, but hardly in a palatable form.

No. 159: *Sehet, wir geh'n hinauf gen Jerusalem* ("Es ist vollbracht"). *Elizabeth Schumann, with orchestra directed by Karl Alwin, and Leon Goossens, oboe.* V-7275—\$1. [**f\$\$].

OUT of Alwin's excusable transcription of this bass aria emerges a disk of exceptional eloquence and musicianship. Both instrumentalists (Schumann's singing here is in that tradition) perform masterfully, and the recording is good.

SECULAR

No. 1: *Der Streit zwischen Phoebus und Pan* ("Air de Momus"). *Lily Pons, with the Renaissance Quintet.* V-2152—\$7.5. [**f\$\$].

As THE listing suggests, Pons uses a French text; but even more fatal is the whistley shrillness of her tones, of little utility to Bach. Moreover,

the accompanying string group is far too small.

No. 2: *Weichert nur, betrübte Schatten*. See last entry in this section, No. 202.

No. 8: *Was mir behagt* ("Sheep may safely graze"). Bartlett and Robertson, pianos. C-69818—\$1. [**ff\$\$]. Barbirolli and the Philharmonic-Symphony Orchestra. C-11575—\$1. [**ff\$\$].

BARTLETT and Robertson fill the patterns of Mary Howe's arrangement with admirable spirit and very attractive tone quality. The recording is excellent. I prefer it to the unrecorded, uneventful performance by Barbirolli of his own transcription.

No. 12: *Schweigt still, plaudert nicht* ("Coffee" Cantata). Ethyl Hayden, soprano, William Hain, tenor, Benjamin de Loache, baritone, and ensemble led by E. V. Wolff. M-Set 5—\$6.50. [**ff\$\$].

HAYDEN is a properly qualified soprano and Hain a capable tenor, resulting in a generally satisfactory statement of the score. However, the recording at the time of its release was no more than acceptable, and it is likely to sound antiquated sooner

than many other issues of the same period.

No. 13: *Bauernkantate* ("Peasant" Cantata). Jeanne Guyla, soprano, and Martial Singher, baritone, with orchestra directed by Gustave Bret. V-Set 360—\$2.50. [*ff\$\$].

NO ONE could deny the geniality of this music or the capacities of the performers, but the score is unfortunately curtailed and a French text is used.

No. 202: *Weichert nur, betrübte Schatten* ("Wedding" Cantata). Elisabeth Schumann, with orchestra directed by Yella Pessl. V-664—\$2.75. [**f\$\$].

THE listing here is out of sequence in order to isolate it for those who might follow the Victor listing "202," which is its place in the complete catalogue of Bach's cantatas. Schumann has a problem to combat in the intricacies of Bach's writing here and not enough vocal resource to master it. There is little distinction in the performance of the ensemble, aside from Mitchell Miller's able oboe playing. Technically, the recording is good.

CAPRICCIO

On the Departure of a Beloved Brother.
K. U. Schnabel, piano. V-4293-4—\$1.50. [**ff\$\$].

ONE may question how "beloved" was the brother visualized by the younger Schnabel, for it can scarcely be said that the emotion he conveys

is extreme. However, the fluency of his passage playing, the good control he exercises over dynamics and accents add to a competent performance. The recording is very successful.

CHORALES

The listing is alphabetical, without reference to source of the melody.
Dir, dir, Jehova. Trapp Family Choir. V-2114—\$.75. [**ff\$\$].

AS IN the other items of this collection by the Trapp Family group (Nos. 2113-2116), the voices are heard unaccompanied in a fair replica of the style employed by Bach. The singing is careful and generally in good tune, though with few sub-

tleties of dynamics or phrasing. The recording of the collection is good.
Ein' feste Burg. Stokowski and the Philadelphia Orchestra. V-1692—\$.75. [**ff\$\$].

A STRAIGHTFORWARD setting for brass and strings, sonorously pronounced by the Philadelphians and reproduced with fine brilliance.
Herzlich that mich verlangen. See: *St. Matthew's Passion*, p. 19.

Jesu, Joy of Man's Desiring. Bach *Cantata Club* and Leon Goossens, oboe, led by Kennedy Scott. C-507DB—\$7.55. [**ff\$\$.] *Choir of Temple Church, London, and Leon Goossens, oboe, led by G. Thalben-Bell.* V-4286—\$7.55. [**f\$\$.] Myra Hess, piano. V-4538—\$7.55. [**ff\$\$.] *The same.* C-4084—\$7.55. [*ff\$\$.] Walter Gieseking, piano. C-17150—\$7.55. [**f\$\$.] Bartlett and Robertson, pianos. C-17240—\$7.55. [**ff\$\$.] Ormandy and the Philadelphia Orchestra. V-14973—\$1. [***f\$\$.].

OF THE two versions with Goossens singing ecstatically the line of the oboe embellishment, my preference is for the first-mentioned, as the second has a prominent, and distressing, piano in the accompaniment. Hess's new version of her own splendid arrangement (on Victor), is superior to the old, for it gives even more life and sonority to her fine tonal quality. That Gieseking uses the same transcription would hardly be recognizable from the performance itself, for it has nothing of Hess's warmth and inwardness, and little distinction as pure piano playing. The Horne version used by Bartlett and Robertson obscures the detail of Bach's writing, especially when it is spread between the two keyboards. As for the monstrous Cailliet version executed by Ormandy, the advice to the purchaser would be the same as Punct's famous admonition to prospective bridegrooms: "Don't!"

CHORALE-PRELUDES

Collection of Thirteen. Albert Schweitzer, organ. C-Set 310—\$7.50. [**ff\$\$.].

SINCE the separate records of this volume are not available individually (a practice unfortunately encountered in all of the Schweitzer albums), the individual preludes have not been discussed in the listing below. Taken together, they are a notable segment of Bach's exceptional feeling for this style of writ-

Lobe den Herren! Trapp Family Choir. V-2114—\$7.55. [**ff\$\$.]

THE Trapps use the harmonization found in Cantata No. 57. It is well reproduced.

Lobt Gott, ihr Christen allzugleich! Trapp Family Choir. V-2113—\$7.55. [**ff\$\$.]. THE source of this setting is Cantata No. 151.

Nun danket alle Gott. Trapp Family Choir. V-2115—\$7.55. [**ff\$\$.].

A PARTICULARLY good performance by the Trapps. The harmonization is from the "Wedding Chorales."

Von Himmel Hoch. Trapp Family Choir. V-2113—\$7.55. [**ff\$\$.].

FOR COMPLETE accuracy this should be listed under the *Christmas Oratorio*, for it is this version of Bach which the Trapps perform. However, it is known independently for its derivation from Martin Luther.

Wachet auf! Trapp Family Choir. V-2115—\$7.55. [**ff\$\$.].

THE Trapps trace the line of this most famous of all Bach settings with excellent clarity and good tonal quality. The harmonization is taken, of course, from the cantata of the same title.

Wie schön leuchtet der Morgenstern! Trapp Family Choir. V-2116—\$7.55. [**ff\$\$.].

THIS setting is from Cantata No. 36. The four disks of the series listed above are available as V-Set 713—\$3.

ing, a fact of which Schweitzer is plainly aware in his performances. But he is also inclined to sober second thoughts as he plays, as though not too assured of his first ones. In other words, I like a little more illumination and animation, even in such music as this. He uses the organ of Ste. Aurèle in Strasbourg, an instrument of soft, intimate character, inclined to vagueness, but not

unbearably so. The collection numbers:

"An Wasserflüssen Babylon"
 "Christus der uns selig macht"**
 "Christ lag in Todesbanden"**
 "Christum, wir sollen leben schön"**
 "Da Jesu an dem Kreuze stand"
 "Erschienen ist der herrliche Tag"**
 "Jesus Christus, unser Heiland"
 "Liebster Jesu"
 "Mit Fried' und Freud' " "
 "O Mensch, bewein' dein Sünde gross"**
 "O Lamm Gottes, unschuldig"
 "Sei gegrüsset, Jesu gütig"
 "Schmücke dich, o liebe Seele"

Little Organ Book, The. E. Power Biggs, organ. V-Sets 652—\$3.50, 697—\$4, and 711—\$2.50. [**f\$\$].

THOUGH this is the kind of project I like to endorse, one is hard put to find causes for true enthusiasm in the presentation of this imposing material. For purposes of its own, Victor ranges the material with New Year's Day rather than Advent as the starting point of the first volume, continuing in the second from Whit-sunday through Advent, and covering the Christmas-New Year's Eve period in volume three (in the sequence of numbers above). Biggs uses the organ of the Germanic Museum at Cambridge, which is an advance unquestionably on such phonograph abominations as the organ of Wanamaker's in Philadelphia or the rumbley ones of the French cathedrals, but it is not so satisfying to my ear as the instrument used by Weinrich (see below). In addition, Biggs' playing of such a prelude as *Ich ruf zu dir* is almost wholly lacking in personalized content (perhaps deliberately), with few subtleties of phrasing or illuminating details of coloration. Moreover, virtually all of the disks contain at least two chorale-preludes, while many have three—without separations between them. It is thus hardly

possible to cite individual chorale-preludes for particular virtues when the problem of dropping the needle on a given one is as formidable as it is here. The recording throughout is very clean, within the limitations imposed by the instrument that is used. The collection of forty-five works is represented complete in the three albums.

An Wasserflüssen Babylon. Carl Weinrich. M-219—\$1. [**ff\$\$].

OF ALL the organists responsible for sizable quantities of recordings, Weinrich is to me the most reliable in musicianship, the most sympathetic in temperament, and the most trustworthy in his devotion to the material he performs. His deft, fluent and warmly felt treatment of this work (on the excellently musical organ of the Westminster Choir School in Princeton) may stand as the typical Weinrich performance. I would hardly want, or expect, to hear a better one. The recording is first-rate in quality, and the surfaces are good.

Aus der Tiefe ruf' ich. Archer Gibson, organ. V-36165—\$.75. [*f\$\$]. *Stokowski and the Philadelphia Orchestra.* V-7553—\$1. [**ff\$\$].

WHY these works have passed from the care of organists to conductors is sharply illuminated by a comparison of these two performances, if anything so disparate as Gibson's funeral-parlor manner and the glowing eloquence of Stokowski can be called a comparison. The latter profits also by rich-toned recording.

Christ lag in Todesbanden. Edouard Comette, organ. C-293—\$.75. [*ff\$\$]. *Courboin, organ.* V-15420—\$1. [*f\$\$]. *George Copeland, piano.* V-15183—\$1. [**ff\$\$]. *Stokowski and the Philadelphia Orchestra.* V-14583—\$1. [**f\$\$].

DESPITE a general objection to such practices, I find myself unable to avoid a preference here for a tran-

*Indicates excerpts from the *Little Organ Book*.

scription, and that one by Copeland! His continent, well-marked performance is certainly better proportioned than the bloated one of Stokowski, with its "brilliant" strings and stabbing brass. The two organ performances are large-sounding and unfocused, with few musical values that can be assessed.

Das alte Jahr vergangen ist. Gustave Bret, organ. V-13498—\$1. [**ff\$\$.] *Edouard Commette.* C-293—\$75. [*f\$\$].

THE organ used by Bret is preferable to most of those on records of French origin, and he uses it intelligently. The Commette typifies the general French standard.

Durch Adams Fall. Louis Vierne. D-25362—\$75. [**f\$\$].

AS AN example of the sound of the organ of Notre Dame de Paris, this record has its interest, though the reproduction is more than a little muddy. Musically, it is hardly stimulating.

Ein' feste Burg ist unser Gott. Carl Weinrich. M-220—\$1. [**ff\$\$.]

Herzlich thut mich verlangen. Louis Vierne. D-25362—\$75. [**ff\$\$.]

Courboin. V-14927—\$1. [*ff\$\$].

FOR some reason unsuggested by any available data, this side is better played and much better reproduced than the opposite face noted above. I would not call it more faithful recording than Courboin's, but what the engineers have to reproduce in the latter case is not much to my taste.

Ich ruf' zu dir, Herr Jesu Christ. Gibson. V-25095—\$50. [**f\$\$]. *Stokowski and the Philadelphia Orchestra.* V-6786—\$1. [*ff\$\$].

GIBSON's sober style is close to being somnolent as well, and the work is more completely realized in Stokowski's performance of his own transcription. This reissue, however, is in several ways inferior to the original version on a ten-inch disk, which is preferable if unearthed.

In dir ist freude. Marcel Dupré, organ. V-7421—\$1. [*f\$\$].

I HAVE no brief for organ recordings of this blurry, massive type. They are not good music and hardly good fun.

In dulci jubilo. Biggs. V-15729—\$1. [**f\$\$].

THE characteristics remarked in connection with the *Little Organ Book* are also present here, even to the inclusion of another, unseparated chorale on the same disk. The recording is bright and unappealing.

Kommst du nun, Jesu, von Himmel herunter. Weinrich. M-218—\$1. [**ff\$\$].

Liebster Jesu. Gustave Bret. V-13498—\$1. [**ff\$\$.]

THE qualities that distinguish Bret's conducting of Bach are also factors of worth in his organ-playing—a fine sense of line, feeling for tempo, and lively musicality.

Meine Seele erhebt den Herren. Weinrich. M-217—\$1. [**ff\$\$.]

Nun, freut euch, liebe Christen. Biggs, organ. V-15729—\$1. [**ff\$\$.] *Vladimir Horowitz,* piano. V-1690—\$75. [**ff\$\$].

I AM disaffected by the pipy, unresonant sound of Biggs' organ, but I cannot confess to a greater fondness for the brisk, noncommittal style of Horowitz. His playing is nimble but unmoodful, the recording thinnish.

Nun komm' der Heiden Heiland. Stokowski and the Philadelphia Orchestra. V-8494—\$1. [**ff\$\$.] *Biggs, organ.* V-15729—\$1. [*ff\$\$].

THE wonderful phrasing of the woodwinds in this performance, the translucent, billowing strings would be a pleasure to hear were the material they convey less engrossing. I doubt that even Biggs would pretend that his instrument conveys as much of the essential Bach as Stokowski's orchestra.

Valet, will ich dir geben. Weinrich. M-217—\$1. [**ff\$\$.] *Dr. E. Bullock.* V-11159—\$1. [*ff\$\$].

THOUGH Bullock has the organ of Westminster Abbey to express himself on, the impulses that animate him could be contained, and ennobled, by the giant Wurlitzer of the Brooklyn Paramount. Weinrich is still unchallenged in works that are duplicated.

Wachet auf, ruft uns die Stimme. Weinrich. M-216-\$1. [**ff\$\$.] *Biggs.* V-15729-\$1. [**f\$\$.] *Commette.* C-69875-\$1. [*ff\$\$.].

DESPITE the competition, Weinrich retains the preferential position in my esteem. His instrument is not quite so well reproduced as Biggs', but the latter does little with the

music. Both are equally earthbound, sharing a pedestrian spirit that has little relation to the urge of "Wachet auf!"

Wer nur den lieben Gott lässt walten. Weinrich. M-217-\$1. [**ff\$\$.]

Wir glauben all'. Stokowski and the Philadelphia Orchestra. V-7089-\$1. [**ff\$\$.]

THERE is better "registration" in this transcription than in the bulk of the organ performances detailed above (always excepting Weinrich). The string tone is luminous, the brass solid and well-centered.

Wo soll ich fliehen hin? Weinrich. M-216-\$1. [**ff\$\$.].

CHROMATIC FANTASY AND FUGUE

In D minor. *Edwin Fischer, piano.* V-8680-1-\$2. [**fff\$\$.] *Wanda Landowska, harpsichord.* V-14144-5-\$2. [**fff\$\$.] *Ralph Kirkpatrick, harpsichord.* M-1091-2-\$3. [**ff\$\$.].

JUDGMENTS on the recordings of this work depend to a large extent on the purchaser's preference for a harpsichord or a piano version of the score. In the first category, there is no challenge to the playing of Fischer, for it is earnest, knowing,

vigorous, and well-controlled. Of the two harpsichord versions, my preference is for the Kirkpatrick because of the greater vigor in his playing, even though the surfaces are noisier than they need be. Landowska's performance is technically fine and interpretatively absorbing, but the delicacy of the execution is extreme for my taste. The level of fidelity is higher than it is in the Kirkpatrick.

CONCERTOS

ONE INSTRUMENT

In the Italian Style. *Artur Schnabel, piano.* V-Set 806-\$2.50. [**ff\$\$.]. *Harry Cumpson, piano.* C-Set X3-\$2.50. [*f\$\$.]. *Wanda Landowska, harpsichord.* V-14222-3-\$2. [**fff\$\$.]. *Ralph Kirkpatrick, harpsichord.* M-1006-7-\$3. [**ff\$\$.].

SINCE this work is played publicly, and recorded, both by pianists and harpsichordists, the same latitude of choice remarked above exists here. However, there is one disk in all of these performances which is simply unapproachable—that is Schnabel's playing of the slow movement. One feels almost that the performer toler-

ates the other movements merely for the opportunity to caress these phrases, trace these lines in an *excelsis* of philosophic contemplation. Landowska, on the other hand, has more deftness and sparkle for the fast movements. For those who merely want the most comprehensive statement of the music, I suggest the Schnabel, which is well-recorded. Kirkpatrick's effort is an admirable one, but his style is ponderous for this work, and the reproduction is not of the expected quality. The Cumpson, of venerable service, is distanced on all counts.

ORCHESTRA (BRANDENBURG)

No. 1 in F. *Adolf Busch and his Chamber Players.* C-68434-5-6S-\$2.50. [**ffff\$\$.] *Alfred Cortot conducting the orchestra of the École Normale, Paris.* V-11781-2-\$2. [**ff\$\$.].

BUSCH and his excellent orchestra are responsible for the preferable version of this work, as they are of the other five of the series. The quality of the ensemble is amazingly good, and the recording is first-rate. The older recording of the complete set under Cortot has its musical distinctions, though they are on a lower level than Busch maintains throughout the set.

No. 2 in F. *Busch and his Chamber Players.* C-68437-8-\$2. [**ffff\$\$.] *Cortot and the École Normale Orchestra.* V-11930-1-\$2. [**ff\$\$.]. *Stokowski and the Philadelphia Orchestra.* V-7087-8-9-\$3. [**f\$\$.].

THE ratio between Busch and Cortot remains fixed in this work, but there should be a note about the Stokowski version, which is still carried in the catalogue. It is well-paced and carefully phrased, but the balance of the concertante instruments is not good.

Moreover, the player of the high trumpet part is not in the class of Busch's Eksdale.

No. 3 in G. *Busch and his Chamber Players.* C-68439-\$1. [**ffff\$\$.] *Cortot and the École Normale Orchestra.* V-4225-6-\$1.50. [**f\$\$.].

No. 4 in G. *Busch and his Chamber Players.* C-68440-1-\$2. [**ffff\$\$.] *Cortot and the École Normale Orchestra.* V-7915-6-\$2. [**ff\$\$.].

No. 5 in D. *Cortot and the École Normale Orchestra.* V-7863-4-\$2. [**ff\$\$.] *Busch and his Chamber Players.* C-68442-3-4-\$3. [**ff\$\$.].

One might concede a slight advantage to the Cortot issue of No. 5, for the solo violinist is Jacques Thibaud, who plays well indeed. However, Busch is his own solo violinist in the Columbia set, and those who chose it for uniformity with the others will not be depriving themselves of more than a false note or two.

No. 6 in B flat. *Busch and his Chamber Players.* C-68445-6-7-\$3. [**ff\$\$.] *Cortot and the orchestra of the École Normale.* V-11264-5-\$2. [**f\$\$.].

ORCHESTRA AND CLAVIER

Listings below are according to instruments required, for several works exist in versions both for clavier and for stringed instruments, or clavier and harpsichord.

No. 1 in D minor. *Edwin Fischer, piano, and his chamber orchestra.* V-Set 252-\$3.50. [**ffff\$\$.].

FISCHER's probing, well-considered musicianship finds both a challenge and a fulfillment in this music, which he plays with exceptional probity and taste. The string orchestra which he directs is also of first-rate quality, though both could be reproduced with a little more resonant sound. (See also Szigeti version under violin concertos, p. 15.)

No. 4 in A. *Edwin Fischer, piano, and*

his chamber orchestra. V-Set 368-\$2.50. [**ff\$\$.].

SEE entry above.

No. 5 in F minor. *Fischer and his chamber orchestra.* V-Set 786-\$2.50. [**f\$\$.].

THE inclination of Fischer to angular lines and metronomical tempos is not to the advantage of this music, which invites a more personalized treatment than various other of the concertos. The orchestra is over-large, and Fischer's instrument seems to follow rather than accord with them. I am also puzzled by his excessive use of pedal. The recording is warmer in tonal colors than the ones listed above.

TWO CLAVIERS AND ORCHESTRA

No. 2 in C. *Artur and K. U. Schnabel, pianos, with the London Symphony directed by Adrian Boult. V-Set 357—\$3.50.* [**f\$\$].

THE Bach playing of the Schnabels is decidedly percussive, a particular disadvantage when it is multiplied by two. However, the lack of an

alternative makes a recommendation inescapable. At that, the performance would doubtless be more impressive were the players less celebrated, for the treatment is alertly musical, the orchestral background thoroughly integrated with the soloists.

FOUR CLAVIERS

SEE Vivaldi, under Orchestra and Piano.

HARPSICHORD AND ORCHESTRA

No. 7 in G minor. *Anna Linde, with orchestra. D-25263-4—\$1.50.* [**f\$\$].

THERE is surprising fullness for a Decca recording in these disks, but it is unfortunately to the disadvantage of Linde, whose harpsichord

has a very modest sound. However, it is possible to follow the musical pattern if one makes the effort, and the spirit of the performance is attractively animated.

TWO HARPSICHORDS AND ORCHESTRA

No. 1 in C minor. *Manuel and Williamson Harpsichord Ensemble. M-1145-6—\$3.* [**f\$\$].

TO MY taste this is studentish playing, with no more than rudimentary subtleties and a limited sensitivity. However, the recording is bright, clean, and powerful, with better surfaces than Musicraft formerly offered.

No. 2 in C minor. *Manuel and Williamson Harpsichord Ensemble. M-1143-4—\$3.* [**f\$\$].

MOST listeners will find themselves unacquainted with the music in its present guise, but eminently familiar as the *Double Concerto* (for two violins) in D minor. I find it more

satisfying, abstractly, in the latter form, and, concretely, much less satisfying in this performance than in the ones listed for Szigeti and Flesch, Menuhin and Enesco. The recording shares the characteristics noted above.

In C. *Manuel and Williamson Ensemble. M-Set 52—\$5.* [**f\$\$].

THOUGH I could not summon frenzied enthusiasm for the Schnabel version of this work on pianos (see above), it is certainly a considerably more sophisticated, absorbing statement of the music they offer. All that can be said here would concern the recording, which is excellent in clarity and well-balanced.

THREE HARPSICHORDS AND ORCHESTRA

In C. *Manuel and Williamson Ensemble. M-Set 50—\$5.* [**f\$\$].

I KNOW of no alternative to this performance among domestic recordings, which is an excuse rather than

a reason for recommending it. The ponderous, overweighty treatment of the score does not appeal to me, though the recording is quite successful in technical terms.

HARPSICHORD, FLUTE, AND VIOLIN

No. 3 in A minor. *Yella Pessl, harpsichord, Frances Blaisdell, flute, and William Kroll, violin, with orchestra led by Carl Bamberger. V-Set 534—*

\$3.50. [**f\$\$].

PERHAPS the players enjoyed the task of making this set, but there is little joyfulness indeed in the sounds that

reach the ear. Bamberger's beat is stodgy, the soloists equally lacking in individuality or forcefulness to carry the performance. The balance

among the variously colored solo instruments is well-preserved, and the general recorded sound is good.

VIOLIN AND ORCHESTRA

No. 1 in A minor. *Bronislaw Hubermann and the Vienna Philharmonic Orchestra led by Issay Dobrowen.* C-Set X45—\$2.50. [*fff\$\$.] *Yehudi Menuhin and an orchestra led by Georges Enesco.* V-14370-1—\$2. [*ff\$\$.].

BOTH versions have solid claims to the attention of the music lover, but neither has an overwhelming superiority. That by Hubermann is impassioned, sophisticated, and occasionally somewhat tortured. Menuhin's is suaver in its outlines but characterized by the edginess of tone that one hears in this violinist's recordings. I prefer the sobriety and intensity of Hubermann, despite the slightly higher price (Menuhin's version is not contained in an album).

No. 2 in E. *Hubermann with the Vienna Philharmonic Orchestra directed by Dobrowen.* C-Set 235—\$3.25. [*ffff\$\$.] *Menuhin and an orchestra directed by Enesco.* V-Set 221—\$3.50. [*ff\$\$.]. HUBERMANN's performance is, if possible, even a bit more roughly reproduced here than in the concerto

above, but his unburdening exaltation in the slow movement gives the interpretation a unique value. Beautiful style and finished execution are combined in the Menuhin performance, but it lacks the profundity that resounds in Hubermann's recreation.

In D minor. *Joseph Szigeti and the New Friends of Music Orchestra led by Fritz Stiedry.* C-Set 418—\$3.50. [*fff\$\$.].

AS NOTED above, this is the work most familiar as a concerto for solo clavier and orchestra. However, Szigeti's nobly spirited, vigorously athletic exposition of it almost inclines one to partiality for this version. Certainly the flexibility of the violin (when handled by a Szigeti) is a more varied resource for pointing its contrapuntal complexities than ivory, felt, and hammers. The recording gives a glassy brittleness to his tone, and the orchestra is also undervalued, but Stiedry's animated direction makes an uncommonly unified experience of the score.

TWO VIOLINS AND ORCHESTRA

In D minor. *Joseph Szigeti and Carl Flesch, violins, with orchestra led by Walter Goehr.* C-Set X90—\$2.50. [*ff\$\$.]. *Yehudi Menuhin and Georges Enesco, violins, with an orchestra conducted by Pierre Monteux.* V-7732-3—\$2. [*ff\$\$.].

EITHER of these versions would be a durable companion for those who know the joys of this work, were there no other. However, there can be little dispute as to the superiority of the Szigeti-Flesch performance, for the interchange of polyphony by the two is, throughout, a miracle of

subtlety and rapport. It reaches its height in the superb playing of the slow movement, where the freedom and warmth of Flesch's playing are totally unexpected. There is good, sound merit in the performance of Menuhin and Enesco, but it cannot challenge the rare felicity of its competitor. There is a small margin of recorded advantage in favor of the former, but it is not enough to be consequential. The difference of price is, again, a matter of an included (with the Szigeti-Flesch) album.

FANTASIAS

In C minor. *José Iturbi, piano.* V-18126
—\$1. [**ff\$\$]. *Harry Cumpson, piano.* C-68193—\$1. [*f\$\$].

SINCE the best recorded version of this work (Landowska's, on harpsichord) is not available in this country, one is fortunate that the new Iturbi recording is as generally satisfactory as it is and so well reproduced. He plays the music with clean, musical emphasis and, of

course, an abundance of technical resource. The Cumpson version has few advantages, either reproductive or recreative.

In G minor. *Yella Pessl, harpsichord.* C-68746—\$1. [*ff\$\$].

THIS is not imposing Bach to me, and I do not find the scrambled reproduction of Pessl's hard-hitting performance an aid to appreciation of it.

FANTASIAS AND FUGUES

In C minor. *Marcel Dupré, organ.* V-9284—\$1. [*ff\$\$]. *Commette.* C-70087—\$1. [**ff\$\$].

THERE is more echo than tone in this recording of Dupré and the Queen's Hall organ. The tone that can be heard is hardly to be termed musical. Under the circumstances, Dupré's scholarship counts for little. The Commette performance is better recorded but not so well played.

In G minor. *Albert Schweitzer, organ.* C-Set 270—\$7.50. [*ff\$\$]. *Fugue only. Stokowski and the Philadelphia Orchestra.*

chestra. V-1728—\$7.5. [**ff\$\$].

SCHWEITZER's solitary organ recording is available only as part of the series contained in the set noted above. The album consists otherwise of preludes and fugues, documented in the proper place. The music of the fugue is more forcefully presented in Stokowski's orchestral transcription, though the absence of the tremendous Fantasia is a serious deprivation, and the use of a ten-inch record requires a break in a disturbing point in the fugue.

FUGUES

In C. *Yella Pessl, harpsichord.* C-68746
—\$1. [**ff\$\$].

Pessl's fingers trace these patterns deftly, and the performance is well-reproduced. However, it is the second item on a side which also includes the *Fantasia in G minor*, noted above.

In G minor ("Little"). *Stokowski and the Philadelphia Orchestra.* V-7437—\$1. [*ff\$\$]. *Stokowski and the All-American Youth Orchestra.* C-11547—\$1. [*ff\$\$]. *Olga Samaroff-Stokowski, piano.* V-7384—\$1. [*f\$\$].

AMONG these exhibits of the Stokowski family, I prefer the Philadelphia version, which is a shade less loud but a good deal more satisfying to the ear than the recent one of the Youth Orchestra. The piano version of Mme. Samaroff-Stokowski is an inferior performance, poorly reproduced. It may be added that the original organ version appears in the album of Schweitzer recordings C-270, but it is not available separately.

KUNST DER FUGE

Complete versions. *E. Power Biggs, organ.* V-Sets 832—\$4.50, 833—\$6.50. [*ff\$\$]. *Roth Quartet.* C-Set 206—\$10.25. [*ff\$\$].

SINCE there is no specific indication

in Bach's score to suggest the instrument the composer had in mind when he wrote this monumental work, the listener is privileged to make an objective judgment without

influence by thoughts of tradition or propriety. With this in mind, I can say that neither of the recorded versions appeals to me as much as the still unavailable transcription for orchestra by Paul Graener. Those who dote on authenticity will find the Biggs version a straightforward

statement, marred by little special pleading. However, I find the diversity of tone color in the Roth Quartet a more endurable medium for these patterns than the organ. They leave the final fugue incomplete, as in the Bach text.

MASS

*Mass in B minor. Albert Coates conducting the Royal Choral Society and the London Symphony Orchestra. V-Set 104—\$18. [**ffff\$].*

A NEW recording of this score is eminently in order, but it is hardly likely to appear in the near future. A particular deterrent is the European war, for most projects of this scope have come into American catalogues by way of England, France, or Germany. A point of favor for

the one existing version is its excellently balanced quartet of Elisabeth Schumann, soprano, Margaret Balfour, mezzo, Walter Widdop, tenor, and Friedrich Schorr, baritone. Considering the age of the recording, the reproduction is by no means bad. It is at least a solace for the person who must have this music in his home. Others are advised to await the issuance of a new version.

MOTET

*Jesu, meine Freude. Madrigal Singers conducted by Lehman Engel. G-Set 1—\$5. [**ff\$\$].*

ONE cannot contest the virtue of the intentions that animate Engel in his conducting of this score, but the

human material at his disposal is simply not good enough. Moreover, the recording, though clear, is distant from the ear, and the sound of the ensemble, for whatever reason, is lacking in resonance.

MUSIKALISCHE OPFER, DAS

*Complete version. Yella Pessl, harpsichord, with members of the Stuyvesant Quartet, Benjamin Kohon, bassoon, Frances Blaisdell, flute, Albert Goltzer, English horn, and Robert Bloom, oboe. V-Set 709—\$6.50. [**ffff\$].*

HANS T. DAVID's soundly sensitive version of the score is utilized in this performance, and it is conscientiously played by the ensemble, reproduced with clarity and excellent balance. Any further estimate of its value would be beyond my capacity, for it is not music that appeals to me subjectively.

*Fugue in C minor. Kirkpatrick, harpsichord. M-1007—\$1.50. [**ffff\$].*

AN EXCEPTIONAL creation even for a composer so prolific in contrapuntal resource as Bach, this excerpt is splendidly played by Kirkpatrick on the final side of his version of the *Italian Concerto*.

*Ricercare for Six Voices. Fischer and a string orchestra. V-8660—\$1. [**ffff\$].* SINCE a complete version of the score is now available, this excerpt has outlived its utility. However, it is splendidly played and may appeal to those who might care to compare the details of the two arrangements. The recording is thoroughly good.

ORATORIO

Christmas Oratorio: Shepherds' Christmas Music. Stokowski and the Philadelphia Orchestra. V-7142—\$1. [*ff\$\$.]. Bachaus, piano. V-8736—\$1. [*ff\$\$.]. BOTH of these are unsatisfactory recordings, but the Stokowski version, despite the flat characteristic of the

recorded sound, has a good deal more illusion and color. Bachaus uses an arrangement by Lucas, which is tasteful enough but does not cover as much of the episode as the Stokowski.

OUVERTURE

A la manière française. E. V. Wolff, harpsichord. C-Set 357—\$4.50. [**ff\$\$.].

THE only criteria here must be objective ones, for it is not likely that more than a handful of musicians, including the most devoted Bachians,

have heard this work in public performance. Wolff's treatment is forceful, straightforward, and unimaginative, though recorded with a little more burr and rasp than I would care to hear.

PARTITAS

CLAVIER

No. 1 in B flat. Harold Samuel, piano. V-11483-4—\$2. [*ff\$\$.]. Jean Dennero, piano. D-25346-7—\$1.50. [**ff\$\$.]. Wanda Landowska, harpsichord. V-14146-7—\$2. [***fff\$\$.]. Walter Gieseking, piano. C-69533—\$1. [**ffff\$\$.].

DENNERY is a pianist of no repute whatever in this country, but his playing of this work is a model of taste and intelligence. It is perhaps not as subtle in its nuances and phrasing as the classic one of Samuel, but its much superior recording and far more advantageous price are both arguments of weight in its favor. Its single unfavorable trait is the inclination of Dennery to rush the fast movements, but he manages to preserve clear outlines nevertheless. Landowska's performance is by much the best recorded of the four, and her conception of the work is a splendid one. However, many hearings of the music from the piano in concert halls have prejudiced me against the harpsichord, even when it is as well played as it is here. The Gieseking entry is something of a snare, for he plays only the two minuets and the gigue—but with incomparable deftness and finish.

No. 2 in C minor. Harold Samuel, piano. C-Set X5—\$2.50. [*ff\$\$.].

THAT this outmoded recording is still included in the Columbia catalogue is mute proof of the scanty list of partitas on records. This, indeed, is the single version of this work. The playing is expert enough, but one can hardly recommend an investment in a pair of records that are certain to be superseded by the first present-day recording that is issued.

No. 4 in D minor (Sarabande only). Sergei Rachmaninoff, piano. V-6621—\$1. [**ff\$ \$\$].

THE citation of this single movement is less because of the music than the interpreter. It is one of the few recorded examples of Rachmaninoff's Bach playing, and thus has its own specialized interest.

No. 5 in G. Walter Gieseking, piano. C-Set X208—\$2.50. [**fff\$ \$\$].

EVERY detail of the music is beautifully exposed by Gieseking's sure-fingered, warmhearted treatment, of which a summation may be found in the entry below. The recording is especially successful in tracing the inflection of Gieseking's dynamics.

No. 6 in E minor. Walter Gieseking,

*piano. C-Set X135—\$2.50. [***ff\$\$.] THERE is no competitive version for this one, nor is there need for one. Some Bach enthusiasts may object to Giesecking's romanticizing of the outlines of this work, but there is a steady avoidance of exaggeration.*

Could one hear it with no preconceptions of a "Bach style," the vitality of his feeling and the subtlety with which it is expressed would be irresistible. The sound of his piano tone has been faithfully reproduced.

VIOLIN

SEE Sonatas, unaccompanied, p. 21.

PASSACAGLIA AND FUGUE

In C minor. *Carl Weinrich, organ. M-Set 10—\$3.50. [**ff\$\$.] Leopold Stokowski and the Philadelphia Orchestra. V-7090-1—\$2. [**ff\$\$.] The same. V-14580-1—\$2. [***f\$\$.] Stradivarius String Quartet. C-Set X72—\$2.50. [**f\$\$.]*

THIS work has become so widely known in the orchestral version by Stokowski that its original form has been unjustly obscured. However, the fine reading by Weinrich should do much to readjust the focus of interest. He plays the music soberly, and with moving registration, on the well-sounding Praetorius organ of the Westminster Choir School at Princeton. Moreover, that bright and musical sound has been excellently reproduced. The soundly impressive transcription of Stokowski

has been twice recorded within a period recent enough for both versions to be retained in the catalogue. As the notation above indicates, the second is considerably more brilliant as a recording, but the first is not wholly lacking in such quality and is a substantially more continent statement of the music. There is, finally, a transcription for string quartet (by Pochon) which demonstrates great ingenuity in a task that should never have been undertaken. The few variations in which the definition of the four instruments enhances the music are outweighed by those in which the small group is hopelessly inadequate for the needs of Bach's thought. Moreover, neither the playing nor the recording is distinguished.

PASSIONS

According to St. John ("Es ist vollbracht"). *Stokowski and the Philadelphia Orchestra. V-8764—\$1. [**ff\$\$.]*

STOKOWSKI's treatment of this excerpt for orchestra, with the alto line scored for woodwinds, is a tasteful conception, well-realized by the orchestra. The recording is not new (it hasn't been since 1935), but the results are comparable with today's average.

*Ruh't wohl, ihr heiligen Gebeine. Fritz Stein, with the Berlin Academy Chorus and the orchestra of the Berlin College of Instrumentalists. V-12331—\$1. [**ff\$\$.]*

A DEEPLY moving performance, affectingly phrased and equitably reproduced. The texture of Bach's writing is particularly well-defined.

According to St. Matthew: Complete Edition. *Koussevitzky conducting the Boston Symphony Orchestra, with the Harvard Glee Club and Radcliffe Choral Society. V-Sets 411—\$10.50, 412—\$8, and 413—\$9.50. [**ff\$\$.] In English.*

THE lack of critical discrimination in the production of records, which frequently plagues the perpetually optimistic listener, is nowhere more sharply exemplified than in this ambitious, costly, and much-flawed en-

terprise. It having been decided to essay this staggering task, one would suppose that all possible forethought would have been devoted to insuring the success of the undertaking. However, the results—especially in the technical aspects—suggest that much was left to chance when the recording was made at an actual performance in Symphony Hall in the spring of 1937. Purely as interpretation, the work arouses no new respect for Koussevitzky as a Bach interpreter. The music is treated soberly but with no especial insight. The choral groups sing well, but the soloists are woefully uneven. The best of them is Keith Falkner (Jesus), but John Priebe has insufficient technic for the tenor airs, and Jeannette Vreeland lacks the style to sing the soprano music. Kathryn Meisle gives workmanlike service to the contralto part. These inequalities would be less consequential were the orchestral and choral passages reproduced as well as they have been played. However, the chorus is frequently distressingly distant from the microphone, and much of the detail in the orchestral part is blurred and out of focus.

PRELUDES

Six Little Preludes. *Wanda Landowska, harpsichord.* *V-14145-6-\$2.* [**ffff\$].

A DELIGHTFUL example of music-making, full of energy and individuality. The recording is good.

Twelve Little Preludes. *Yella Pessl, harpsichord.* *C-17063-4-\$1.50.* [**f\$\$.]

Aus Liebe will mein Heiland sterben. *Elisabeth Schumann.* *V-7275-\$1.* [**ff\$\$.]

I WOULD not call this a brilliant recording, but the vocal quality is superior to that in the complete set. **Erbarme dich.** *Enid Szantho, alto.* *V-14906-\$1.* [**ff\$\$.]

THE characteristic tremolo of Szantho is persistently audible in this disk, but it is a well-phrased version, efficiently recorded.

Herlich tut. *Bach Cantata Club of London.* *C-506DB-\$75.* [**ff\$\$.]

O Haupt voll Blut und Wunden. *Trapp Family Choir.* *V-2116-\$75.* [**ff\$\$.] THE Traps are limited by their numbers to a fraction of the sound ordinarily heard in this chorale, but the singing is thoroughly good.

My Soul Is Athirst. *Stokowski and the Philadelphia Orchestra.* *V-14582-\$1.* [**ff\$\$.]

THIS arrangement must be credited to the good Stokowski—the reasonable, musicianly conductor who is too often betrayed by the insatiable, erratic showman. The recording is highly satisfactory.

PRELUDES AND FUGUES

CLAVIER

SEE Well-Tempered Clavichord, p. 29.

ORGAN

Collection of Four. *Albert Schweitzer, organ.* *C-Set 270-\$7.50.* [**ff\$\$.]

THE preludes and fugues of this col-

I do not care for the sound of Pessl's harpsichord in this music, for the mechanical noises are obtrusive, the twang and evasiveness of the instrument too consistently present. The skill of Pessl is more fairly represented elsewhere.

lection (sold only in an album with several other Bach works) are played on the relatively satisfactory

organ of All-Hallows', in London. The performances are thoughtful, sincere, and, substantially, uninteresting. Included in the album are the C major, G major, F minor, and D minor preludes and fugues.

Collection of Three. *Albert Schweitzer, organ.* C-Set 320—\$7.50. [*fff\$].

THE sound of the organ used by Schweitzer here (Ste. Aurélie, in Strasbourg) is a good deal less musical in pitch and tone quality than the one utilized for the recordings above. The earnest, unappealing style of treatment is constant here also. The keys of these works are C minor, C major, and E minor.

In A minor. *Eileen Joyce, piano.* D-25738—\$7.5. [**fff\$].

THE Liszt transcription is the material for some exceptional playing by Joyce, a pianist not known on these shores but plainly possessed of superior abilities. The recording, moreover, is highly satisfactory, though the surfaces are the usual gritty ones of Decca.

In E minor. *Albert Schweitzer, organ.* V-9741—\$1. [*f\$]. *Commette.* C-17243—\$7.5. [**ff\$].

THOSE who are searching for the "great" prelude and fugue in this key—the one ending with the "Wedge" fugue—will have to look for it in Schweitzer's C-320 collection, for this is a smaller work in the same key, No. 10 in the third Peters volume. Schweitzer's performance amounts to a scholarly dissertation on the structure of the music, but there is little quickening impulse or imagination in the play-

ing. The better recording of the Commette version is its strongest attraction, for the organ itself is disaffecting.

In E flat ("St. Ann"). *Edwin Fischer, piano.* V-7960-1—\$2. [*ff\$\$.] *E. Power Biggs, organ.*

For reasons difficult to estimate, the performance of Fischer is not listed in the latest Victor catalogues, though his energetic treatment of the Busoni transcription was a thoroughly representative job. Since the Technichord disk of Biggs is not in general circulation, and the source of supply even to dealers in a large city is erratic, the music lover who wants this work must make an unusual effort to acquire it. Moreover, I do not endorse the Technichord performance more than half-heartedly.

In F minor. *Ormandy and the Philadelphia Orchestra.* V-14382—\$1. [***ff\$].

CAILLIET, Ormandy, and Bach are the successive factors of prominence in this performance—in descending order, it should be noted. The recording is loud and vigorously articulated, but with more glory to the arranger and conductor than to the composer.

In G major. *Marcel Dupré, organ.* V-7271—\$1. [*ff\$].

THE massive organ of Queen's Hall, London, doubtless had its uses for ceremonial purposes, but I do not find it endurable in such music as this. The reproduction is uncertain in pitch and poorly defined.

SONATAS

VOLIN

The listing includes both sonatas and partitas, unaccompanied, numbered in the conventional, all-inclusive sequence.

No. 1 in G minor. *Joseph Szigeti, C-Set XI*—\$2.50. [*fff\$]. *Menuhin.* V-8361-2—\$2. [**ff\$].

THERE are sound merits in both interpretations, but neither is as good as the music deserves. Interpretatively, the Szigeti reading is unsurpassably intelligent, musicianly, and expressive, but the recording is faint, the surfaces a trial. Menuhin's

playing is more clearly reproduced, but his tone is frequently edgy and shrill. I would personally prefer to hear Szigeti's estimate of the score, with its deficiencies, but I would not urge the choice on anyone else.

No. 2 in B minor. *Yehudi Menuhin.* *V-Set 487*—\$4.50. [**ff\$\$].

THIS is the only complete recording, and on the whole a satisfactory one.

No. 3 in A minor. *Joseph Szigeti.* *C-Set X2*—\$2.50. [*ffff\$]. *Andante only.* *Yehudi Menuhin.* *V-14324*—\$.1. [**ff\$].

FOR some time there has been promise of a new, complete version by Menuhin, but the catalogue still contains only his performance of the fine C major andante as alternative to the poor reproduction of Szigeti's brilliant conception.

No. 4 in D minor. *Yehudi Menuhin.* *V-Set 232*—\$4.50. [**ffff\$]. *Nathan Milstein.* *C-Set 276*—\$3.25. [**ff\$]. THOUGH this is the work of this set least seldom played complete (because of violinists' fondness for the Chaconne) there are two excellent versions available for the phonograph enthusiast. The more recent issue is Milstein's, which is of special interest for the splendid clarity of detail. Occasionally one might welcome more breadth in the playing, and passion is hardly the dominating impulse in his performance of the Chaconne, but the score is intelligently delivered. Finally there is the Menuhin, which is admirably poised and forthright, also well-recorded. However, the cheaper edition by Milstein is soberly musical and violinistically admirable.

Chaconne only. *Sonia C. Gramatté, violin.* *D-25820-1*—\$1.50. [*f\$]. *Ernst Victor Wolff, piano.* *C-Set X91*—\$2.50. [**f\$]. *Johana Harris, piano.* *V-Set 506*—\$2.50. [**ff\$]. *Stokowski and the Philadelphia Orchestra.* *V-8492-4*—\$.3. [***ffff\$].

GRAMATTÉ is a capable violinist with a reasonable understanding of Bach style, but the instrument is poorly reproduced, with much coarse tone. The price factor is an inducement, however. The much-played transcription by Busoni is utilized by both Wolff and Harris, though neither is a virtuoso of the sort that usually favors this rearrangement. Wolff treats the Bachian content soberly, but without the technic to convey the elaborations as Busoni intended. In addition, the piano is poorly reproduced. The Harris version is clearer, better defined, but still not likely to satisfy one interested in pure pianistic display. The orchestral transcription by Stokowski cannot be considered justly in relation to the original violin work, for it uses this merely as a point of departure, elaborating Bach's figures and amplifying its harmonic structure at many points. It thus has a quality indubitably its own, but one that is more likely to delight Stokowskites than Bachians. The playing is superb, and the recording brilliant.

No. 5 in C. *Yehudi Menuhin, violin.* *V-Set 284*—\$3.50. [**ff\$].

THIS is the second version by Menuhin of this work, made in 1935. The first, dating from four years earlier, is no longer in the catalogue, but it is mentioned here because some confusion may result, among those who own it, from its description as *Sonata No. 3*, when it is actually a duplicate of this work. As owners of the earlier version know, Menuhin plays the work with sturdy fluency. It is appropriately well-recorded.

No. 6 in E. *Yehudi Menuhin.* *V-Set 488*—\$.3. [**ff\$].

WITH this set Menuhin rounds out the series of three partitas, a remarkable accomplishment for an artist who had scarcely reached his majority. It is one of the best of

Menuhin's recorded performances, and very successfully reproduced.

Prelude only. *Wood and the New Queen's Hall Orchestra.* C-71144—\$75. [***ffff\$]. *Ormandy and the Philadelphia Orchestra.* V-14973—\$1. [**ffff\$].

I PREFER both the imperious energy

of Wood and the sweeping grandeur of his own transcription to the parallel elements of the Ormandy version. Surprisingly, too, the English orchestra is not outdone in brilliant tone or crackling precision by the American one.

VIOLONCELLO (SUITES)

No. 1 in G. *Pablo Casals.* V-Set 742—\$7.50. [**ffff\$].

THE artistry of Casals has few more impressive evidences on records than his playing of this and the three works listed below. Both in technical discipline and musical sophistication they afford a rich satisfaction, exemplifying in the highest degree the cultivation of this generation's finest skills. By some process of decision mysterious to me, Set 742, containing suites 1 and 6, is sold only as a unit, but that stricture (according to the catalogue) does not apply to Set 611, in which Nos. 2 and 3 are paired. .

No. 2 in D minor. *Casals.* V-15671-2-3—\$3. [**ffff\$].

No. 3 in C. *Casals.* V-15674-5-6—\$3. [**ffff\$].

No. 4 in E flat. *Iwan D'Archambeau.* M-Set 19—\$3. [*ff\$].

THOUGH he was for many years the admired cellist of the Flonzaley Quartet, D'Archambeau has neither the virtuosity nor the fire to deal definitively with this music. The recording is acceptable, but it is not likely to endure competition from a first-rank cellist even reasonably reproduced.

No. 6 in D. *Casals.* V-Set 742—\$7.50. [**ffff\$].

FLUTE

In A minor. *René Le Roy.* M-Set 32—\$3.50. [**ffff\$]. Sarabande only. *Marcel Moyse.* C-17066—\$75. [**ffff\$].

FOR those to whom a flute sonata would seem a matter of little attractiveness, it may be urged that Le

Roy is one of the exquisite musical spirits of the day and that his abilities are magnificently employed here. Moyse's playing of the sarabande is charming, but there is little reason for investment in a single movement.

ORGAN

No. 4 in E minor. *Günther Ramin.* D-20168-9—\$1. [*ff\$].

THIS is one of a group of works usually described as "trio sonatas," which means simply that the score has three separate voices, or parts. The designation "trio" does not refer to instrumentation, of course, as in its later eighteenth and nineteenth century application. There is much beautiful music in this E minor sonata, and Ramin is well equipped to realize it, but the recording is curiously erratic. The slow movement is acceptably repro-

duced, but the fast movements are marred by machinery noise. At the price, however, the records are desirable. The organ, incidentally, is that of the Thomaskirche in Leipzig, with which Bach was identified so long.

No. 5 in C. *Carl Weinrich.* M-1040-1—\$3. [**ffff\$].

THERE is fine vitality in this performance, and a sensitive understanding of the style. As in the case of his other recordings for Musicroft, the organ of the Westminster Choir School at Princeton is used.

The recording is clear and well-defined, though the surfaces are not of the best.

No. 6 in G. *Carl Weinrich.* M-1041-2—\$3. (*In album M-37 with the work above—\$5*) [**ff\$\$].

THE specifications of the preceding

work apply also to this. It should be noted that there is a price advantage in buying the album in which the two works appear (inasmuch as there is an overlapping side in each sonata), but either may be obtained separately.

TWO CLAVIERS

No. 4 in E minor. *Vitya Vronsky and Victor Babin.* V-13626-7—\$2. [**ff\$\$].

No. 5 in C. *Vronsky and Babin.* V-13627-8—\$2. [**ff\$\$]. (*With work above in V-Set 778—\$3.50.* [**ff\$\$]).

VRONSKY's adaptation of these two

works (originally for two claviers and pedal) is finely tasteful, stylistic, and understanding. The team plays them with lovely tonal quality and splendid comprehension. Note that this music parallels the works listed as No. 4 and No. 5 in the *Organ Sonatas* above.

FLUTE AND CLAVIER

No. 1 in B minor. *Georges Barrère, flute, and Yella Pessl, harpsichord.* V-14617-8—\$2. [**ff\$\$].

RATHER more intelligence than usual has been expended on the recording of these sonatas. Two different flutists have recorded for two different companies, but they have managed somehow to avoid a duplication of material. The sonatas played by Barrère and Pessl are excellent in individual ability and in ensemble, also finely recorded.

No. 2 in E flat major. *Barrère and Pessl.* V-14619—\$1. [**ff\$\$].

AMONG the six sonatas, this is the most successfully integrated, for the others favor the flute excessively. Also it contains the celebrated Siciliano, which is familiar in many transcribed forms.

No. 4 in C. *Barrère and Pessl.* V-14620—\$1. [**ff\$\$].

No. 5 in E minor. *René Le Roy, flute, Albert-Levèque, harpsichord, and Lucien Kirsch, cello.* M-1067-8—\$3.50. [*ff\$\$].

THIS and the succeeding work belong to the same group as the three listed above, but Le Roy and Levèque subscribe to the tradition of the time in which they were written by utilizing a string instrument to reinforce the bass line. The performance as a whole is infallible in taste and finesse. However, the recording is a little thin-toned.

No. 6 in E major. *Le Roy, Albert-Levèque, and Kirsch.* M-1069-70—\$3.50. [*ff\$\$].

THE specifications above also apply to this work. (The two sonatas may be purchased in M-Set 16 for \$6.50, a slight saving.)

VIOLA DA GAMBA AND HARPSICHORD

No. 1 in G. *Janos Scholz, viola da gamba, and Ernst V. Wolff, harpsichord.* C-Set X104—\$2.50. [*ff\$\$].

FOR those who cherish the prospect, here is a rare opportunity to hear the viola da gamba, well played by Janos Scholz, formerly cellist of the Roth Quartet. He handles the cumbersome instrument capably. Wolff

is a satisfactory associate. There are faults in the recording, but the music is soundly delivered.

No. 2 in D. *Scholz and Wolff.* C-Set X111—\$2.50. [*ff\$\$].

SEE entry above.

No. 3 in G minor. *Scholz and Wolff.* C-Set X147—\$2.50. [*ff\$\$].

SEE entry above.

VIOLIN AND CLAVIER

No. 1 in B minor. No. 2 in E major. No. 3 in A. *Boris Schwarz, violin, and Alice Ehlers, harpsichord.* G-Set MS-7—\$9.50. (*Not available separately*). [**ff\$\$].

THIS group of works is not to be confused with the unaccompanied suites and partitas, some of whose movements have been edited for use with piano. It is a fortunate circumstance that the six sonatas are available in a uniform interpretation, and even more so in consideration of the quality of the perform-

ers. Schwarz is a violinist of excellent taste, and Ehlers a harpsichordist of established reputation. Also, they have been recorded with more fidelity than one usually finds in the products of "independent" companies. For an additional recommendation, the surfaces are excellent.

No. 4 in C minor. No. 5 in F minor. No. 6 in G. *Schwarz and Ehlers.* G-Set MS-8—\$9.50. [**ff\$\$].

SEE entry above.

TRIO SONATA

In G. *Marcel Moyse, flute, Blanche Honegger, violin, and Louis Moyse, piano.* V-13591—\$1. [**ffff\$].

ACCORDING to the dependable Darrall, the basis of this work is identical with that of the G major violin sonata discovered in 1928. In any

case, this is a magnificently cultivated performance, played at a perfectly chosen tempo with exceptional mood and understanding. Note particularly the brilliantly equitable intonation of Moyse and Honegger.

SONGS

Bist du bei mir. *Lotte Lehmann, soprano.* D-20334—\$.50. [*fff\$]. *Elisabeth Schumann.* V-8423—\$1. [**ff\$]. *Roland Hayes, tenor.* C-17177—\$.75. [**f\$].

THE incomparable richness of Lehmann's voice in her prime is a moving complement to this superb excerpt from the *Anna Magdalena Note Book*, but the recording is erratic and the surface gritty. For those who do not care to endure these disadvantages, the Schumann performance, very affectingly sung, is the preferable alternative. Hayes' voice was in poor shape when this disk was made, and the reproduction is also below par.

Komm', süßer Tod. *Marian Anderson, contralto, and Kosti Vehanen, piano.* V-1939—\$.75. [**ff\$]. *Hulda Lashanska, with chorus.* V-7085—\$1. [**f\$]. *O'Connell and the Victor Symphony.* V-36233—\$.75. [***ff\$]. *Stokowski and the Philadelphia Orchestra.* V-8496—\$1. [**ff\$].

ANDERSON sings this work with fine simplicity and taste, though the piano is hardly an ideal accompaniment for the music. However, it is preferable both in performance and price to the one of Lashanska with chorus. Similarly, there is no need to pay the extra tariff for the Stokowski version if an orchestral one is desired, for O'Connell's band is virtually the same, and the recording is far more sonorous.

Mein Jesu! *was für Seelenweh gefüllt dich in Gethsemane.* *Stokowski and the All-American Youth Orchestra.* C-19004—\$.75. [**ff\$]. *Stokowski and the Philadelphia Orchestra.* V-14582—\$1. [**ff\$].

THOUGH the Columbia label describes this as a chorale-prelude, it is included in this place because it originates in the Schemelli collection, from which the work above is also taken. To confuse matters further, the Victor issue of 1937 is described by the English title *My Jesus*

in Gethsemane. I do not find the Youth Orchestra quite so eloquent a medium for Stokowski's purpose as the Philadelphia. Moreover, the

price differential is offset by the break required in the new version (on a ten-inch record).

SUITES

CLAVIER (ENGLISH)

No. 2 in A minor. *Wanda Landowska, harpsichord.* V-14877-8-\$2. [**ffff\$]. *Harold Samuel, piano.* V-9476-7-\$2. [*fff\$].

THE brilliant technic and exquisite taste of Landowska add much to the clean articulation of her instrument in this recording. It is a more recent recording than the Samuel, which is more than a decade old. However, the intelligence of that musician, his remarkable combination of intellectuality and imagination are still audible, despite the thinnish recording and poor surfaces.

No. 5 in E minor. *Yella Pessl, harpsichord.* V-14859-61-\$3. [**ff\$\$].

No. 6 in D minor. *Pessl, harpsichord.* V-14861-63-\$3. [**ff\$\$]. (With No. 5, in V-Set 443-\$6.50).

BOTH of these are the sole complete versions of the two works now available in an American catalogue. Pessl's quiet, fluent performance is not quite to my satisfaction, but it has durable sense and poise. The recording is superior to the considerable quantity of performances by Pessl on Columbia.

CLAVIER (FRENCH)

No. 6 in E. *Landowska, harpsichord.* V-14384-\$1. [**ff\$].

THOUGH the French suites are much played by students and occasionally heard in recital, they have been

shamefully neglected by the phonograph companies. Landowska's performance is of her usual excellence, and the recording is also of superior quality.

CLAVIER AND VIOLIN

In A major. *Stefan Frenkel, violin, and E. V. Wolff, harpsichord.* M-Set 3 -\$6.50. [**ffff\$].

THERE is no certainty that this work is actually by Bach other than an inscription by K. P. E. Bach at-

tributing it to his father. Its pleasant, rather formal patterns are capably traced by Messrs. Frenkel and Wolff. The recording is admirably clean, but the noise level of the surfaces is unpleasantly high.

ORCHESTRA

No. 1 in C. *Adolf Busch and his Chamber Players.* V-11993-5-\$3. [**ffff\$].

THE complete recording of the set of four suites under the direction of Busch is, if anything, even superior to the Brandenburg concertos under similar auspices. The suites are a product of a later recording session, and perhaps a shade more faithful in tonal quality and balance. There is no other recording of the first suite, nor is one really desirable.

No. 2 in B minor. *Adolf Busch and his Chamber Players.* V-11996-7-8-\$3.

[**ffff\$]. (With Suite No. 1). *Frederick Stock and the Chicago Orchestra.* V-6914-5-\$2. [**ff\$]. *Willem Mengelberg and the Amsterdam Concertgebouw Orchestra.* C-Set 168-\$3.50. [*f\$\$\$].

THIS was for long the only Bach suite for orchestra available in a complete recording and is still the one of which the duplications are most numerous. By far the most faithful and idiomatic performance is the one by Busch, in which Marcel Moyse is the excellent solo flutist.

It is also much superior in recording to either the Stock or the Mengelberg versions. There are some points of virtuosity that are better exposed in the performances by the large orchestras, but neither is otherwise comparable to the Busch performance, and both recordings are outdated.

No. 3 in D. *Adolf Busch and his Chamber Players.* V-12009-10-11—\$3. [***ff\$\$]. *Weingartner and the orchestra of the Paris Conservatory.* C-Set 428—\$3.50. [***ff\$\$]. *Désiré Defauw and the Brussels Orchestra.* C-Set 135—\$3.50. [**ff\$\$]. *Adrian Boult and the BBC Orchestra.* V-Set 214—\$3.50. [**ff\$\$].

OF THE four works in this series, this is the one in which a larger body of strings than Busch uses might be desirable. That desire is splendidly satisfied by the performance under Weingartner, which is superbly phrased and amply reproduced. For uniformity, most Bachians will want the version by Busch, which is equally admirable as a conception. However, for those who

want this work individually, I would urge the Weingartner, for it is superior both in statement and reproduction to the Defauw and Boult versions. There are, of course, many individual recordings of the celebrated air (including a generous helping of Wilhelmj's transcription for the violin G string), but it is likely that anyone who owns three Bach albums will find it on the odd side of at least two of them. A critical comparison of them may thus be omitted.

No. 4 in D. *Busch and his Chamber Players.* V-12011-2-3—\$3. [**ffff\$]. THIS is the single recorded edition of this work, and a thoroughly satisfying one.

In G. *Goossens and the London Symphony.* V-11427—\$1. [ff\$\$].

GOOSSENS is responsible not only for the performance of this work but also for the existence of it, for it is a potpourri of keyboard dance movements edited by him for orchestra. I find the string tone of the orchestra coarse, the reproduction poorly balanced.

TOCCATAS FOR CLAVIER

In C minor. *Artur Schnabel, piano.* V-1952-3—\$1.50. [**ff\$\$].

THOUGH Schnabel has no special reputation as a Bach player, his performance of this (and the work below) is finely satisfying, save for an unaccountable acceleration on the first side of the second record. The reproduction is soundly sonorous, warmly clear.

In D. *Schnabel, piano.* V-1954-5—\$1.50. [**ff\$\$]. *Yella Pessl, harpsichord.*

TOCCATAS AND FUGUES .

CLAVIER

In C minor. *Marcel Maas, piano.* C-Set X4—\$2.50. [*f\$\$\$].

A DULL performance, poorly reproduced.

In D. *Landowska, harpsichord.* V-15171-2—\$2. [**ff\$\$].

THE inevitably (or almost so) excellent Landowska here plays with characteristic vitality and sense. Her instrument is very well-recorded.

ORGAN

In D minor. *Carl Weinrich, organ.* M-1116-\$1.50. [**ff\$\$.] *E. Power Biggs, organ.* V-18058-\$1. [***ffff\$\$.] *Edouard Commette, organ.* C-69490-\$1. [**ff\$\$.] *Edouard Mignan.* D-25116-\$7.5. [**ffff\$\$.] *Winifred Christie, piano.* V-11219-\$1. [*f\$\$.] *Stokowski and the Philadelphia Orchestra.* V-8697-\$1. [***ffff\$\$.] *Wood and the Queen's Hall Orchestra.* D-25551-\$7.5. [**f\$\$.]

THAT there are seven discussible versions of this work is proof beyond need for comment that this is the "great" D minor toccata and fugue, known in recent years principally through orchestral transcription. However much the work gains in sonority by such treatment, or however more dazzling it may sound from a grand piano, the material is still to be heard most justly in its original form for organ. To this may be added the specification that the organ should be such a one as Weinrich or Biggs plays rather than that of the Lyons Cathedral (Commette) or St. Nicholas in Paris (Mignan). Between the two thus indicated as virtuous, my final preference is for the animation and musicality that resounds in the Weinrich, even though the Biggs performance is the best I know of by him and it is immaculately reproduced. If one has a fondness for more ample sonorities, the inexpensive version of Mignan has a racy vigor which is of its own excellence. It lacks the echo that answers Commette's every phrase, but one can hardly cite this as a disadvantage.

Stokowski's orchestral treatment is, of course, the loudest, most ear-shattering of all Bach transcriptions. There was more musical quality in

the first recording by Stokowski a dozen years ago (V-6751), but it is no longer obtainable, nor would it survive a contest in decibels with the current version—an excellent example of orchestral discipline and recorded fidelity. The performance by Wood of his own transcription (offered under the pseudonym of "Paul Klenovsky") is cited only because of its low price. The recording is very poor. As for Christie's piano-playing, it is done on the Bechstein-Moor double keyboard instrument and is thus not comparable to any other piano version. The recording is fair.

In D minor ("Dorian"). *Carl Weinrich, organ.* M-1121-2-\$3. [**ff\$\$.] *Toccata only.* *Marcel Dupré.* V-7421-\$1. [**f\$\$.]

A LESSER work than its great successor in the same key, this work is celebrated for its superb fugue. Weinrich not only is credited with the only complete version available in this country but also plays the Toccata more musically than Dupré.

In E. *Carl Weinrich, organ.* M-1118-9-\$3. [**ff\$\$.]

THE work is recorded complete, with its two fugues, and played by Weinrich with characteristic quality. There is a saving in buying the Weinrich album, which includes the D minor and F major toccatas and fugues as well as this work.

In F. *Carl Weinrich, organ.* M-1117-18-\$3. [**ff\$\$.] *Toccata only.* *Albert Coates and the London Symphony.* V-11468-\$1. [*ff\$\$.]

SEE comment above on Weinrich performance. The Coates performance with the English orchestra is capable enough, but the recording is outmoded.

TOCCATA, ADAGIO, AND FUGUE

In C major. *Carl Weinrich, organ.* M-1120-1-\$3. [**ff\$\$.] *Mitropoulos*

conducting the Minneapolis Orchestra. C-Set 195X-\$2.50. [**ffff\$\$.]

Artur Rubinstein, piano. V-8895-6—\$2. [**ff\$\$].

AT THE risk of expulsion from honorary membership in all Bach societies, I confess to finding more of the music in this magnificent structure conveyed by Mitropoulos's performance than in either the original organ or the Busoni-ized piano. He uses the splendidly artful transcription of Leo Weiner and plays it with remarkably vital feeling. The recording has too much of the flatness characteristic of Columbia's recent period to be endorsed wholeheartedly, but it is clean and admirably balanced. I have no position *contra* Weinrich in this instance, for he plays calmly, eloquently, and without ostentation, but the orchestral variety is much to the

gain of this score. There is a brave tonal clangor in Rubinstein's expression of the toccata, and warm feeling in the adagio. However, there is an underlying tension in his art, which he could not wholly disguise when this work was made.

Adagio only. Casals, cello. V-6635—\$1. [**ffff\$\$. Stokowski and the Philadelphia Orchestra. V-8495—\$1. [**ff\$\$].

IN ITS own terms, each of these transcriptions is successfully accomplished, with especial tonal breadth from the instrument of Casals. This though the recording was made nearly a decade and a half ago. The Stokowski is seven or eight years newer, and correspondingly more faithful to the original sound.

WELL-TEMPERED CLAVICHORD

Nos. 1 to 9. Harry Cumpson, piano. Dominant-Set 1—\$7.50. [**f\$\$. Harriet Cohen, piano. C-Set 120—\$6.50. [ff\$\$].

I PLACE the Cumpson volume first in this listing not because it is superior to the Cohen, but because it is a recent recording and decidedly clearer, more sonorous than the alternative collection. It is advanced as the first in a series planned to cover the "48," but it is to be hoped that the succeeding volumes are played with more animation than this one and that the price is more closely in line with the merits of the records. Despite the twang of the piano reproduction I prefer Cohen's alert, stimulating reaction to this music to Cumpson's pedagogical dotting of i's and crossing of t's.

Nos. 35 to 43. Edwin Fischer, piano. V-Set 334—\$7.50. [**ff\$\$].

IT WOULD be a pleasure to recommend the whole of Fischer's superior performance of the "48" to the music lover, but only this and the album noted below have been added to the general catalogue. The preceding volumes remain "society sets," which

can be obtained at a premium above the original price from dealers who imported them from abroad. There is, of course, no conceivable justification for this, as it would be just as easy to press another five hundred of each as it is to press fifty thousand of the latest popular song.

Nos. 44 to 48. Edwin Fischer, piano. V-Set 447—\$6.50. [**ff\$\$].

SEE entry above. This volume includes the English Suite No. 2 in A minor played by Landowska (14877-8).

In C, No. 1. Harold Samuel, V-9124—\$1. [*ff\$\$. Dolmetsch, harpsichord. C-DB505—\$7.50. [*ff\$\$].

THERE is not a nuance or a subtlety that escapes Samuel in his projection of this prelude and fugue, but the bell-like clarity of the reproduction is also unfortunately not pianolike. As for the Dolmetsch version, it is difficult to tell whether his instrument is a harpsichord or a zither.

In C minor, No. 2. Samuel, piano, V-9124—\$1. [*ff\$\$].

SAMUEL's inclination to a fast, once-over, breezy lightness is perplexing here, for it would appear that more

could be made of this music. The re-recording has the thinness of its partner, noted above.

In C sharp, No. 3. *Myra Hess, piano. C-4085-\$7.50. [**ff\$\$.]*

THAT note of compassionate humanity which is as personal to Hess as the sound of her voice is deeply audible in her performance of this music. The recording is not so good as she deserves, but it will pass.

In D, No. 5. *Fischer, piano. V-8681-\$1. [**ff\$\$.]*

THE recommended version of the *Chromatic Fantasy and Fugue* by Fischer includes this performance on the final side. For those who will

not acquire it in that way, it may be said that the playing is splendidly energetic and beautifully colored.

In E flat minor, No. 8 (Prelude only). *Stokowski and the Philadelphia Orchestra. V-6786-\$1. [**ff\$\$.]*

THERE is sound justification for an orchestral transcription of this prelude, and Stokowski enhances that belief with the tasteful pigments he uses, and the shape he gives to the line through his orchestral brush strokes. The recording is still surprisingly good, though it is more than a dozen years old.

In B flat, No. 21. *Dolmetsch, harpsichord. C-505DB-\$7.50. [**ff\$\$.]*

BACH, KARL PHILIPP EMANUEL

*Concerto in D. Serge Koussevitzky and the Boston Symphony Orchestra. V-Set 559-\$2.50. [***ff\$\$.]*

THIS splendid work, in the rearrangement for modern orchestra by Maximilian Steinberg, has long been a choice item in the repertory of the Boston Orchestra. It is music of fine breadth and dignity, impressively played and excellently recorded.

*Magnificat. Harl McDonald directing the Philadelphia Orchestra and the Choral Society of the University of Pennsylvania. V-Set 444-\$2.25. [**ff\$\$.]*

AN UNCOMMONLY rich and satisfying score that is virtually unknown in the concert hall. The performing group is thoroughly able, and McDonald conducts with good comprehension.

*Sonata in A minor. Yella Pessl, harpsichord. V-Set 606-\$2.50. [*ff\$\$.]*

BEYOND identifying this as the first of the "Würtemberg" sonatas, I can offer little illuminating comment. The formal patterns of the work are not enlivened by Pessl's heavy attack or the bulky recording.

*Sonata for Clavier in G: Wotquenne Catalogue 56, No. 1. Ernst Victor Wolff, piano. M-1012-\$1.50. [***ff\$\$.]*

BRIEF as this work is, it throws an interesting light on the traditional position of Philipp Emanuel Bach as first composer in the sonata form. There are vestigial remains of contrapuntal music apparent, but also a plain foreshadowing of the devices more familiar in Mozart and Haydn. Wolff's performance is efficient enough, and acceptably recorded.

*Suite in D for viols. Ben Stad and the American Society of Ancient Instruments. V-1714-5-8720-\$2.50. [**ff\$\$.]*

THE music of this score is the same as that utilized by Steinberg for his transcription recorded by Koussevitzky and the Boston Symphony under the title of *Concerto in D*. It is here played in the edition by Casadesus, which is the source of the Steinberg version. Because of the limited number of instruments used, and the vaguer timbre of the Stad ensemble, the total of sound is less persuasive. However, this version has a special interest of its own.

*Symphony No. 3 in C. Frank Black and the NBC String Orchestra. V-12094—\$2. [***ff\$\$].*

THIS is another work for which the music lover is wholly dependent on

the phonograph, for it has no history of public performance in this country. The performance is excellent, the recording somewhat dry but clear.

BACH, WILHELM FRIEDEMANN

*Sonata in C minor. William Primrose, viola, and Yella Pessl, harpsichord. V-Set 807—\$2.50. [***ff\$\$].*

IF THIS work cannot be said to represent the genius Bach, it most certainly is of the *genus* Bach—strongly rhythmic, firmly musical, abundantly artifized. To the urging of Prim-

rose's magnificent tone and potent musicianship Pessl lifts her art above any other manifestation of it I know on records, like a good tennis player who finds unsuspected resources within himself when in the presence of a champion.

BALAKIREFF, MILY ALEXEIVICH

*Islamey. Simon Barer, piano. V-14028—\$1. [***fff\$\$. Eugene Goossens and the Hollywood Bowl Orchestra. V-6870—\$1. [***ff\$\$].*

THOUGH it would seem self-evident that an orchestra of ninety men should realize more of the color and variety in this music than one pianist, Barer's ten fingers are the medium for a staggering virtuosity. In pure dexterity this is one of the representative recordings of our time. There is, also, sufficient taste blended with the acrobatics to satisfy all the requirements of this piece. Goossens uses the Casella orchestration, which is a more than competent job, but the recording is somewhat feeble and out of balance.

*Russia, a Symphonic Poem. Sir Hamilton Harty and the London Philharmonic. C-DB1236-7—\$1.50. [***ff\$\$].*

IT IS to the project known as the Columbia History of Music that one is indebted for this recording, for it is

not likely that it would otherwise have come into existence. To preserve the uniformity of the issue, two ten-inch records are used, but this is a minor point when one considers how seldom the work is played in concert. For this there is no obvious explanation, for the score is a lively and occasionally expressive commentary on three excellent folk songs. Harty plays the score with obvious enthusiasm, and both the orchestra and the recording engineers have cooperated effectively.

*Thamar. Piero Coppola and the Paris Conservatory Orchestra. V-11349-50—\$2. [*ff\$].*

THOUGH this recording is by no means new, it is a reasonable investment, both for its price and for the sympathetic treatment of the score by Coppola. The capabilities of the orchestra are belied by the dull recording.

BARBER, SAMUEL

Dover Beach, *Samuel Barber, baritone, and Curtis Quartet*. V-8998-9-\$2. [***f\$\$].

IT MAY be that Barber already regrets this indiscretion of five years ago, but it may be cited at least as an example of his baritoning before he became exclusively a composer. The recording is good.

Essay. *Ormandy and the Philadelphia Orchestra*. V-18062-\$1. [***ff\$\$].

BOTH as an exceptional example of contemporary recording and of the executive skill of the Philadelphia Orchestra this disk has claims on the listener's attention. When those facts have been absorbed it may also be observed that Barber's expressive abilities have moved forward in the period between the two recordings of them.

BARTÓK, BÉLA

Burlesques, opus 8. *Edward Kilenyi, piano*. C-70348-\$1. [***ff\$\$].

KILENYI vivifies this entertaining material with lively fingers and crisp rhythm. The sections are entitled "A Bit Drunk" and "A Quarrel."

Contrasts. *Bartók, piano, Joseph Szigeti, violin, and Benny Goodman, clarinet*. C-Set X178-\$2.50. [***fff\$\$].

I KNOW of no more accessible approach to Bartók's idiom than through this virile, well-imagined work. The players are those for whom the work was written (excepting, of course, the composer) and they play it with splendid enthusiasm and an astonishing consistency of intonation. The recording is excellent.

MIKROKOSMOS

Album of Excerpts. *Bartók, piano*. C-Set 455-\$3.50. [***ff\$\$].

ONLY a fraction of the 150-odd pieces included by Bartók in his extraordinary project (designed to free music students of today from dependence on tonality, as an orientation) is represented in this album of twenty excerpts. The predominance of dance rhythms permits the dry, pungent accents of the composer-

pianist a proper prominence in the playing.

Staccato and Ostinato. *Bartók, piano*. C-DB1306-\$1.75. [***ff\$\$].

I WOULD not take an oath these pieces are not included in the album above, but my impression (sustained by a careful check) is that they are not. Bartók plays them vigorously, and the recording is good.

QUARTETS FOR STRINGS

No. 1 in A minor, opus 7. *Pro Arte Quartet*. V-Set 286-\$4.50. [***ff\$\$].

THOUGH an earlier, unpublished quartet is known, Bartók identifies this as his "No. 1." The highly skillful performance of the Pro Arte is representative of its best period and

gives absorbing utterance to Bartók's tightly integrated texture.

No. 2 in A minor, opus 17. *Budapest Quartet*. V-Set 320-\$4.50. [***ff\$\$]. THE disposition of performers here is indeed fortunate, for there is a good deal more relevance in this

work to the rough-hewn, insistent power of the Budapest ensemble than to the Pro Arte's refinement. The intrinsic sense of line, the directional

stream of the score is masterfully conveyed by the musicians, and the recording is excellent.

RHAPSODIES

No. 1. *Bartók, piano, and Szigeti, violin.* C-11410—\$1. [**ffff\$\$].

THE gnarled opening section makes hard going for Szigeti's tone, but once it is achieved, he is able to

exercise his racy vigor and gift for melodic statement in the several charming folk themes that make up the work. The recording is first-rate.

MISCELLANEOUS

Roumanian Folk Dances. Bartók, piano, and Szigeti, violin. C-17089—\$.75. [**ffff\$\$]. *Edith Lorand and orchestra.* D-25195—\$.75. [**f\$\$].

BOTH versions faithfully reflect the piquant gaiety of these dances, but Szigeti makes more of the primitive

virility of the patterns than Lorand does. Moreover, the two sides of the Szigeti-Bartók ten-inch disk contain one more dance than the five offered by Lorand on a single side of a twelve-inch disk.

BAX, ARNOLD

Mater, ora Filium. Leslie Woodgate directing the choir of the British Broadcasting Corporation. C-11156-57—\$2. [**ff\$\$].

NO DOUBT, if this volume were of English origin, the quantity of recorded Bax would be considerably more imposing, for the well-known concern of that country for its composers has resulted in many more recordings than are currently included in American catalogues. This choral work has imposing breadth and stride, and it is excellently performed and recorded.

Nonet. Griller String Quartet, with assisting bass, flute, clarinet, oboe, and harp players. C-11154-6—\$2. [**ff\$\$].

AN EXCELLENTLY sympathetic per-

formance by thoroughly qualified musicians of a characteristic Bax score. It is finely recorded.

Paean. Harriet Cohen, piano. C-DB1302—\$.75. [**ff\$\$].

A BRIEF exposition of Bax's style as a composer for piano, with Cohen a capable intermediary. There is little substance to the music, which is nevertheless well-reproduced.

Sonata for Viola and Piano. William Primrose, viola, and Harriet Cohen, piano. C-11151-4—\$2. [**ffff\$\$].

BY MUCH the most communicative work included in the Columbia album of Bax music, not alone for its inherent worth as music but also because of the remarkable capacity and enthusiasm of the players. The recording is first-rate.

BEETHOVEN, LUDWIG VAN**CONCERTOS
ORCHESTRA AND PIANO**

No. 1 in C, opus 15. *Artur Schnabel and the London Symphony Orchestra directed by Malcolm Sargent. V-Set 158—\$5.50. [**ffff\$\$.]. Walter Giesecking and the Berlin State Opera Orchestra directed by Hans Rosbaud. C-Set 308—\$4.50. [**ffff\$\$.].*

THOUGH a choice between performances by two such redoubtable artists as Schnabel and Giesecking would seem largely a matter of the listener's preference in tone and musical approach, there are some clear distinctions to be noted. Giesecking's playing makes more of the singing voice latent in the piano and is a more facile projection of Beethoven's patterns. Especially in the rondo there is a lightness of spirit which Schnabel cannot match. To the latter's credit are an indubitable authority and fastidious control, also a better balanced orchestral background. The slightly lower price is the single decisive factor in favor of the Giesecking.

No. 2 in B flat, opus 19. *Schnabel and the London Philharmonic Orchestra directed by Sargent. V-Set 295—\$4.50. [**ffff\$\$.].*

THERE is no other version of this little-played work, which has a good deal of distinction and charm. Schnabel is certainly to be commended for his part in this enterprise, for it is likely that 90 per cent of the music lovers now acquainted with the music owe that experience to his recording. Both the playing and the reproduction of it are first rate.

No. 3 in C minor, opus 37. *Schnabel and the London Philharmonic Orchestra led by Sargent. V-Set 194—\$5.50. [**ffff\$\$.]. Iturbi, piano, and the*

*Rochester Philharmonic Orchestra. V-Set 801—\$5.50. [***ff\$\$.].*

NOT only is the Iturbi issue as fine a reproduction of a piano concerto as I have ever heard, both in the depth and character of the solo instrument, but also in its balance with the orchestra: it is the most creditable effort of Iturbi, the pianist, in a large work. However, that is not to say that he approaches the incisiveness of Schnabel or his indefinable rapport with this music; and the division of duties leaves Iturbi, the conductor, far short of the efficiency of Sargent. Despite its disadvantages as a reproduction, then, the Schnabel still retains a comfortable margin of superiority.

No. 4 in G, opus 58. *Walter Giesecking and the Saxon State Orchestra, directed by Karl Böhm. C-Set 411—\$4.50. [**ff\$\$.]. Schnabel and the London Philharmonic led by Sargent. V-Set 156—\$5.50. [*ffff\$\$.].*

I CANNOT find in Giesecking's performance that quality of "from the heart to the heart" which Beethoven esteemed as the ultimate power of his music. It is, however, an exquisite example of balanced, articulate piano-playing, full of cultivated detail and sensitive phrasing. Moreover, the support provided by the orchestra under Böhm is magnificently coordinated with the soloist, and the recording is brilliantly full and well-balanced. As in the case of the preceding work, however, I have to prefer the spiritual and emotional elements that are Schnabel's to the mechanical advantages of his competitor. From the first call to the fancy of the opening measures, Schnabel is more consistently the poet

and philosopher than Giesecking. Sargent's orchestra is rather poorly treated by the recording, but his estimate of the score is a warming one.

No. 5 in E flat ("Emperor"), opus 73. *Schnabel and the London Symphony Orchestra directed by Sargent. V-Set 155—\$5.50. [**ff\$\$.]. Giesecking and the Vienna Philharmonic Orchestra conducted by Bruno Walter. C-Set 243—\$4.50. [*ff\$\$.]. Benno Moiséïvitch, with the London Philharmonic Orchestra conducted by Georg Szell. V-Set 761—\$5.50. [***f\$\$.].*

THE challenge to pianistic power and intellectual capacity offered by this score is more fairly met by Schnabel than Giesecking, especially if all the elements of the music are balanced against all the elements of the performances. Giesecking plays with more consistently beautiful tone and ease, but the exultation of the

music soars to a higher pitch in the Schnabel performance. Despite the excellence of the slow movement in the Giesecking performance, owing principally to the splendid conducting of Walter, the continuing implications of the music are more expansively conceived by Schnabel. Moreover, the Giesecking-Walter reproduction is unfortunately afflicted by echo. The Moiséïvitch version has been ignored to this point because its musical values are on a recognizably lower level than either of the others. For those who value exquisite piano-playing for its own sake, the playing of the fastidious Benno may be heartily commended, for its singing clarity and brilliant finesse. However, he is more often lapidarian than heaven stormer, and that is the measure of his accomplishment. The reproduction is excellent.

VIOLIN AND ORCHESTRA

In D, opus 61. *Jascha Heifetz and the NBC Orchestra led by Arturo Toscanini. V-Set 705—\$5. [**fff\$\$.]. Joseph Szigeti and an unidentified orchestra conducted by Bruno Walter. C-Set 177—\$5.50. [*fff\$\$.]. Kreisler and the London Philharmonic Orchestra conducted by John Barbirolli. V-Set 325—\$6. [**ff\$\$.].* THERE is more than ordinary difficulty in recommending a version of this transcendental work, for the violinist with the most satisfying conception—Szigeti—is represented by the least acceptable recording. For purposes of musical discussion, the Kreisler may be dismissed as the remnant of a once imposing conception, weakened by exaggerations of phrasing and many technical in-

accuracies. Szigeti plays the music nobly and with fine grandeur of style and emotion, and with consistent devotion to a symphonic conception of the score. In this he is ably companioned by Walter. However, the Heifetz-Toscanini version, for all its disaffecting 8H recording, is monumentally energetic, implacably exact and irresistibly understanding. The performance suggests that it was played through from beginning to end with little concern for the engineers' problems, resulting in several abrupt breaks. But with all these disadvantages, it is, until Szigeti can assert himself on more even terms, decidedly preferable.

VIOLIN, CELLO, PIANO, AND ORCHESTRA

In C, opus 56. *Richard Odnoposoff, violin, Stefan Auber, cello, Angelica Morales, piano, and the Vienna Philharmonic Orchestra conducted by*

*Felix Weingartner. C-Set 327—\$5.25. [**ff\$\$.].* Most of the quality in this performance derives from the energy

and breadth of Weingartner's conducting, for the important elements of the score are ensemble rather than soloistic. Odnoposoff has a weakness for playing out of tune,

and Auber is too often persuaded to follow him; it is Mme. Morales (thanks to her instrument) who does the most consistent playing in the group. The recording is first-rate.

INCIDENTAL MUSIC

Egmont, opus 84: Death of Clärchen (*See Overtures*). *Weingartner and the London Philharmonic Orchestra.* C-69657—\$1. [**ff\$\$].

A BRIEF and moving episode beautifully conveyed by Weingartner. The recording (this excerpt is on the fourth side of his *Weise des Hauses* overture) is excellent.

Freudvoll und leidvoll. Lotte Lehmann, soprano, and orchestra conducted by Manfred Gurlitt. D-20276—\$.50. [*ff\$].

THE wonderful exaltation in the first phrase of this song is beautifully released in Lehmann's impassioned singing. The recording represents her voice in its best period, but the reproduction is muddy, the surface poor. However, note the price.

Larghetto. Weingartner and the London Philharmonic. C-69596—\$1. [**ff\$\$]. THE conductor directs this morceau with characteristic distinction. It is well-recorded.

Trommel gerührt, Die. *Lehmann, with*

orchestra directed by Gurlitt. D-20276—\$.50. [*ff\$].

SEE comment on Lehmann item above, which is paired with this.

Ruinen von Athen, Die, opus 113: Turkish March (*See Overtures*). *Paul Paray and the Concerts Colonne Orchestra.* C-68243—\$1. [**ff\$\$]. *Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam.* C-67988—\$1. [**ff\$\$]. *Sergei Rachmaninoff, piano.* V-11196—\$.75. [*ff\$]. *Bartlett and Robertson, pianos.* C-17198—\$.75. [*ff\$\$].

PARAY's performance of this banality has more sharpness than Mengelberg's, though the latter commands a better orchestra. Unquestionably the piece is most familiar as a transcription for piano, of which Rachmaninoff gives a representative performance. However, the recording is no embellishment of his playing. I do not care for the arrangement used by the piano duo, though the playing and the recording are capable.

OPERA

FIDELIO

SEE Overtures: *Fidelio, Leonore*. **Abscheulicher, wo eilst du hin? Kirsten Flagstad and the Philadelphia Orchestra directed by Eugene Ormandy.** V-14972—\$1. [***ff\$\$]. *Lotte Lehmann and orchestra directed by Manfred Gurlitt.* D-25803—\$.75. [*fff\$].

LEHMANN's performance of the aria (beginning with "Komm, Hoffnung") is vibrant with emotion and magnetically personalized, but the recording is nearly a decade older than Flagstad's, the orchestra far inferior to the Philadelphia. Moreover, the latter begins with the great

recitative and carries the scene through to its conclusion, with Flagstad's brilliant, free tones ringing through the Academy of Music (where the recording was made) with rich power and ease. Despite its mechanical deficiencies, there is a womanly warmth in the Lehmann version that is not approached by Flagstad, and I would suggest that the Beethoven enthusiast possess both of these (especially since the Decca price is very modest).

O welche Lust. *Metropolitan Opera Chorus and Orchestra directed by Giulio Setti.* V-11249—\$1. [***ff\$\$\$].

THE touching chorus of the prisoners from the first act of *Fidelio* is competently performed by the chorus under Setti, though there is more drama in the music than he discloses.

In des Lebens Frühlingstagen. *Eyyvind*

*Laholm and orchestra directed by Robert Heger. D-20452—\$.50. [*f\$]. LAHOLM's voice is hard and his musicianship not of the most subtle, but the recording is acceptable in default of any other.*

ORCHESTRAL WORKS OVERTURES

Coriolan, opus 62. *Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. C-11175—\$1. [**ff\$\$.]. Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam. D-25275—\$75. [*fff\$]. Same. C-68049—\$1. [*fff\$\$.]. Adrian Boult and the British Broadcasting Corporation Symphony Orchestra. V-11909—\$1. [**ff\$\$.]. Pablo Casals and the London Symphony Orchestra. V-36291—\$75. [*ff\$\$.]. Bruno Walter and the London Symphony Orchestra. V-12535—\$1. [**ff\$\$.].*

The Mitropoulos performance is the most recent of this group, and, on the whole, the one in which a contemporary quality of recording is best balanced with a respectable conception of the music. His reading does not exhaust the drama in this score, and the orchestra he leads is not the equal of Mengelberg's or Walter's, but the impression of an actual concert performance is more closely approximated than in the others listed. The stern and imposing conception of Mengelberg is as faithfully represented on the Decca as on the Columbia, and at a saving. Both recordings are poor, but a comprehensive disk collection should include it merely as a check against future performances by other men. Of the several versions with English orchestras, the Boult is competent and unexciting, the Walter heartfelt but a little sentimentalized and soft-spoken, and the Casals marked by a number of interesting subtleties in the phrasing of the string passages but disqualified

because of now-inferior recording. The price is not attractive.

Egmont, opus 84. *Felix Weingartner and the Vienna Philharmonic Orchestra. C-69195—\$1. [**ff\$\$.]. Willem Mengelberg and the New York Philharmonic-Symphony Orchestra. V-7291—\$1. [*ff\$\$.]. Mengelberg and the Concertgebouw Orchestra of Amsterdam. C-68058—\$1. [*ff\$\$.]. Mengelberg and the Concertgebouw Orchestra of Amsterdam. D-25284—\$75. [*ff\$\$.].*

The most treasurable qualities of Weingartner—his simplicity of statement, integrity of feeling, and vigor of thought—are finely suited to this exacting music, though there is more resonance than desirable in the recording and occasional blurring of outlines. It is, however, much superior to either of the three Mengelberg versions. Since this conductor has not led the Philharmonic for more than a decade, the age of the Victor version may be surmised; the Columbia is not much newer; and if one wants a reminder of Mengelberg's powerful performance, the Decca is adequate for that purpose.

Fidelio, opus 72. *Felix Weingartner and the London Philharmonic Orchestra. C-69545—\$1. [**ff\$\$.]. Bruno Walter and the BBC Orchestra. V-11809—\$1. [*ff\$\$.]. Clarence Raybould and orchestra. C-DB-835—\$75. [*f\$\$.]. THERE is a shade more spirit and life in the Walter performance, but the Weingartner is to be preferred for the greater fidelity of the recording, especially of the all-impor-*

tant horn parts. The Raybould performance is part of the Columbia History of Music.

Geschöpfe des Prometheus, Die, opus 43.
*Felix Weingartner and the Vienna Philharmonic Orchestra. C-68565—\$1. [**ff\$\$.] Weingartner and the London Symphony Orchestra. C-68220—\$1. [*ff\$\$.] Coates and the London Symphony Orchestra. V-36298—\$75. [*ff\$\$.]*

THIS lively work has been recorded more often than the listing above would indicate, but only the two Weingartner performances and the one by Coates are at present available. The Weingartner versions are to be found, it is well to point out, on the odd sides of his recordings of the seventh and fourth symphonies of Beethoven, respectively. So far as the overtures themselves are concerned, the performances have identical strength and musicality, but the recording of the Vienna orchestra is superior. The Coates performance is lacking in poise and is poorly reproduced.

Leonore No. 1 in C, opus 138. Toscanini and the BBC Orchestra. V-15945—\$1. [ff\$\$.] Mengelberg and the Concertgebouw Orchestra of Amsterdam. C-68055—\$1. [*ff\$\$.]**

THERE was for long a peculiar utility in the Mengelberg version of this overture, for it made possible a detailed comparison of the quartet of overtures which Beethoven wrote for *Fidelio*. However, that pre-eminent position has now passed to Toscanini, with his forceful, concise, and engrossing exposition of Beethoven's mental processes. If he has not quite the undeviating response from this orchestra that he enjoys from the NBC, it must be recognized that the recording is above the norm of that collaboration. The Mengelberg performance has its musical merits, but they do not add to Toscanini's imposing total.

Leonore No. 2, opus 72a. Weingartner and the London Symphony Orchestra. C-Set X96—\$2.50. [ff\$\$.]**

THOUGH universally known as the *Leonore No. 2*, it has now been established that this was the overture played when the opera had its première in 1806, and thus represents an earlier phase of thinking than the score above. Paradoxically, it is much nearer in spirit and procedure to No. 3 than No. 1 is, indicating that Beethoven's dissatisfaction with the dramatic emphasis in this work did not deter him from immersing it again in the crucible of his thought when the faults of the second effort confronted him. Weingartner plays the work well, though a more forceful hand might be welcome at some points, and the recording is thoroughly good.

Leonore No. 3, opus 72a. Walter and the Vienna Philharmonic Orchestra. V-Set 359—\$2.50. [ff\$\$.] Mitropoulos and the Minneapolis Orchestra. C-Set X173—\$2.50. [**ff\$\$.] Mengelberg and the Concertgebouw Orchestra of Amsterdam. C-Set X40—\$2.50. [*ff\$\$.] Weissmann and an unidentified orchestra. D-25811-2—\$1.50. [*f\$\$.]**

THE latitude of choice here is not as extensive as the number of recordings might suggest, for only the Walter and Mitropoulos versions are unflawed by mechanical deficiencies. Most of the latter's performance is superbly energetic and enlivening, but he imparts a frenzy of physical and nervous energy to the marvelous coda that is disastrous to its true effect. Thus I prefer the consistent justness of Walter's feeling, though his orchestra is not so vividly reproduced. The Mengelberg version is theatrical, the Weissmann undramatic. Both are poorly reproduced.

Ruinen von Athens, Die, opus 113. Arnold Rosé and the Vienna Philharmonic Orchestra. V-11959—\$1. [f\$\$.]**

THE orchestra plays this lively curio with excellent efficiency under the direction of its celebrated concertmaster, who does not, however, contribute conspicuously to the performance.

*Weiche des Hauses, Die, opus 124. Arthur Fiedler and the Boston "Pops" Orchestra. V-Set 618—\$2.50. [****ff\$]. Weingartner and the London Philharmonic Orchestra. C-Set X140—\$2.50. [**ff\$].*

IT is only within the last year that this work has appeared in an American catalogue, and the representa-

tion is more than satisfactory. Despite my admiration for Weingartner's authority as a conductor of Beethoven, I confess to a preference for the Fiedler version of this work, in part because of the enhancing clarity of the recording and the brilliant playing of the orchestra (which is, substantially, the Boston Symphony), but also for the greater vigor in his treatment of the fugue. However, it may be said that for those to whom such a dictum is heresy, the Weingartner is solidly itself and capably recorded.

ROMANCES FOR VIOLIN AND ORCHESTRA

No. 1 in G, opus 50. *Albert Spalding, violin, and André Benoist, piano. V-1788—\$7.50. [*f\$].*

THIS and the companion piece below are by no means as feeble as contemporary opinion contends. However, an attenuated transcription such as this is no contribution toward a reversal of that contention. The recording is only fair.

No. 2 in F. *Spalding and Benoist. V-14579—\$1. [*f\$]. Armida Senatra and unidentified orchestra with anonymous conductor. D-25867—\$7.50. [*pp\$\$.]*

THE Spalding performance is similar to the one above, while the playing of Senatra is a ludicrous travesty emphasized by remarkably bad recording.

SYMPHONIES

No. 1 in C, opus 21. *Arturo Toscanini and the BBC Orchestra. V-15383-6—\$5.50. [***fff\$\$.] Weingartner and the Vienna Philharmonic Orchestra. C-Set 321—\$3.50. [**ff\$]. Eugene Ormandy and the Philadelphia Orchestra. V-Set 409—\$4.50. [**f\$].*

THERE can be little dispute that the Toscanini performance is the choice one among these, both for the finesse of his detailed treatment, the appropriateness of his feeling for the music, and the excellent response of the orchestra. However, it is something of a wrench to realize that it costs nearly fifty per cent more than so generally admirable a performance as Weingartner's. To be sure, he does not match the dynamic range to be heard in Toscanini's treatment of the first movement, and the finale races inimitably under the latter's baton, but Weingartner's

conducting is knowing, articulate, stylistic. Regrettably the playing is marked by too much reverberation. Thus the Toscanini may be recommended unreservedly for those to whom price is not a consideration, but the Weingartner will certainly be satisfying for others. The Philadelphia Orchestra is reproduced with excellent realism, but Ormandy is insensitive to this music.

No. 2 in D, opus 36. *Serge Koussevitzky and the Boston Symphony Orchestra. V-Set 625—\$4. [***fff\$\$.] Sir Thomas Beecham and the London Philharmonic Orchestra. C-Set 302—\$4.50. [**fff\$]. Weingartner and the London Symphony Orchestra. C-Set 377—\$4.50. [**ff\$].*

ANY one of these recordings would be a privilege to possess were there no other available. It follows, then, that the distinction among them must

be very fine indeed. Considering that the Beecham interpretation was the first one on records to give a comprehensive impression of the life and spirit in this work (in the early C-Set 45), it is an irony that one must recommend a performance that has taken over so many of its virtuoso effects. That is the Koussevitzky, which adds to the flashing brilliance of, essentially, the Beecham conception an orchestral excellence denied to him. In addition the quality of the recording is wonderfully good. The prospective purchaser should be warned that Koussevitzky does least well with the largo, where his treatment lacks inwardness and true lyric feeling. This is the best movement of the Weingartner performance, which is otherwise continent and feelingly phrased, but measurably inferior in playing and recording to the American product.

No. 3 in E flat ("Eroica"), opus 55.
*Walter and the Philharmonic-Symphony Orchestra. C-Set 449—\$6.50. [***ff\$\$.] Toscanini and the NBC Orchestra. V-Set 765—\$7. [**ff\$\$.] Weingartner and the Vienna Philharmonic. C-Set 285—\$6.50. [***ff\$\$.]. Koussevitzky and the London Philharmonic Orchestra. V-Set 263—\$6.50. [*f\$\$.] Max von Schillings and an unidentified orchestra. D-25244-9—\$4.50. [*f\$\$.] Coates and a symphony orchestra. V-Set 2G—\$4.75. [*f\$\$.].*

THANKS to the appearance within the past year of versions by Walter and Toscanini, the recorded literature of this work is in far healthier condition than it has been for some time. Furthermore the musical advantages of the Walter performance are accompanied by a reasonable efficiency of recording, which is sufficiently superior to the compressed, cough-interrupted 8H recording of Toscanini (made at an actual performance) to focus at-

tention on the unassailable eloquence of his interpretation. Walter meets the challenge of the first movement's recapitulation with magnificent authority and summons the right proportions of animation and reflectiveness for the finale. I have plenty of admiration for Weingartner's conception, but it does not move me as does Walter's. Of the others, the Koussevitzky may be disqualified for its absurdly high price in relation to the vagaries of tempo and the inequalities of recording; and the other two for weaknesses that would be costly at any price.

No. 4 in B flat, opus 60. Toscanini and the BBC Orchestra. V-Set 676—\$4.50. [ff\$\$.]. Weingartner and the London Philharmonic Orchestra. C-Set 197—\$4.50. [**ff\$\$.]. Ormandy and the Minneapolis Orchestra. V-Set 274—\$5.50. [**f\$\$.].**

SINCE the Toscanini version is at least five years newer than the Weingartner, it is an almost automatic choice, especially since it duplicates virtually all the dynamic gradations and tempos of that work. This is not to imply that Toscanini has modeled his conception on Weingartner's but rather that the general attitude toward this work has become so well-defined that few deviations are considered. However, Ormandy considers them—and to his loss, for he confuses fussiness with subtlety, and exaggeration with expression.

No. 5 in C minor. Toscanini and the NBC Orchestra. V-Set 640—\$4.50. [ffff\$\$.]. Stokowski and the All-American Youth Orchestra. C-Set 451—\$5.50. [**ff\$\$.]. Weingartner and the London Philharmonic Orchestra. C-Set 254—\$4.50. [**ffff\$\$.]. Furtwängler and the Berlin Philharmonic Orchestra. V-Set 426—\$5. [**ff\$\$.]. Koussevitzky and the London Philharmonic Orchestra. V-Set 245—\$5.50. [**f\$\$.]. Sir Henry Wood and the Queen's Hall Orches-**

*tra. D-25707-10-\$3. [*f\$]. Josef Rosenstock and the Berlin State Opera Orchestra. D-25211-4-\$3. [*f\$\$]. Arthur Nikisch and the Berlin Philharmonic Orchestra. GB-89-92-\$10. [See below].*

SAVE for its determined avoidance of the best sound possible for engineers to press into the grooves of a record, the Toscanini recording of this symphony could be designated as the required No. 1 set of any phonograph collection. Certainly there is no other album into which has been compressed so much dynamic vitality subservient to so consistent a sense of artistic values. Moreover, the fine NBC orchestra participates with an intentness that conveys its awareness of collaborating in a historic recording. However, the playing was done in Radio City's Studio 8-H, with a consequent lifelessness of sound that is only too apparent in the reproduction of it. There are also a few crescendi that seem to have been mechanically augmented. The Stokowski version ranks next only in chronological terms, for the treatment of Stokowski is absurdly theatrical, rhythmically unstable, and emotionally distraught. Moreover, the recording is flat and unresonant. The Furtwängler performance, though overstressed and emphatic, is certainly a faithful reproduction of the conductor's conception, and splendidly played by the Berlin orchestra. The recording of the Weingartner performance, though amply loud and dynamically comprehensive, is not sufficiently attractive, at the price asked, to be recommended. The Koussevitzky is not to be compared with any of the foregoing as a recording, and the performance is arbitrary and unconvincing. The Wood set is capably played and efficiently reproduced. However, there is little heat in the conducting and little flame in the

music that results. In the other Decca bijou a plodding performance has been mishandled by the recorders.

For those who are interested in a factual report on one of the great names in interpretative history, the Nikisch album has its incontestable fascinations. It is, of course, more than a score of years old, the recording is primitive, and the sound feeble. However, the authentic personality of the conductor may be discerned, potent and intense. (Available only on special order from Gramophone Shop, New York.)

No. 6 in F ("Pastoral"), opus 68. *Toscanini and the BBC Orchestra. V-Set 417-\$4. [**ffff\$]. Mitropoulos and the Minneapolis Symphony Orchestra. C-Set 401-\$5.50. [***ffff\$]. Walter and the Vienna Philharmonic. V-Set 20G-\$4. [**ffff\$]. Paul Paray and the Concerts Colonne Orchestra. C-Set 201-\$5.50. [*ff\$\$. Von Schillings and an unidentified orchestra. D-25493-8-\$4.50. [*f\$\$\$].*

MITROPOULOS has a small edge of calendar advantage on his side, for his recording is the newest of the group itemized, and a shade more faithful to the sound of an orchestra. However, that fidelity only reveals more sharply the tense and unstable treatment of the score by Mitropoulos, his passion for brisk tempos suggesting that the man he was escorting through the country was aware he might not reach shelter before the storm broke. There are many subtleties in his organization of the orchestral texture, but they are mainly useless ones. By contrast, both the Toscanini and Walter versions are havens of serenity and repose, with the latter recommended as an especially good investment for those who do not insist on the latest miracle of reproductive fidelity. It is indeed an admirable accomplish-

ment if not quite so vividly recorded as Toscanini's. For those who are willing to endure even a smaller measure of orchestral suggestion, I commend the Paray performance, to my taste the most poetic of all of these, though by current standards a weak, unconvincing approximation of an orchestra. Schillings's countryside is decidedly unattractive, the sound of the orchestra thin and displeasing.

No. 7 in A, opus 92. *Toscanini and the Philharmonic-Symphony Orchestra. V-Set 317—\$5.50. [*fff\$]. Weingartner and the Vienna Philharmonic Orchestra. C-Set 260—\$5.50. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-Set 17—\$5.50. [*fff\$].*

THAT impatience with the technical processes of recording which blemishes many of Toscanini's finest performances is especially evident in this set. Because the engineers were uncertain of the time the conductor would pause between sides, the breaks are followed by blank grooves often totaling to half a minute before the music resumes. This is not the only deficiency of the records, for the volume range is excessively wide, resulting in almost inaudible pianissimos and shattering fortés. And Toscanini's insistence upon playing the trio of the scherzo at a fast pace is well-known. But, when all this has been said, there remain the insistent vitality of the performance, the brilliant energy of the first movement (by far the best in his performance), and the intoxication of the finale. Weingartner's is a more consistent conception, but if it does not intrude so jarring a note as the scherzo defection noted above, it also leaves the listener short of the dizzy heights to which he is carried by Toscanini. For its irreplaceable individuality, then, the Toscanini version must be preferred, but only

with the reservations listed. Despite the age of the Stokowski version, the fact that it was much in advance of the recording being done at the time it was issued leaves it still with some distinctive characteristics. The discipline and skill of this great orchestra are represented at their peak, and the performance itself is more continent and straightforward than many recent ones by this conductor.

No. 8 in F, opus 93. *Koussevitzky and the Boston Symphony Orchestra. V-336—\$3.50. [***ff\$\$]. Weingartner and the Vienna Philharmonic Orchestra. C-Set 292—\$3.50. [**ff\$\$.] THE essentially objective character of this work makes less evident the idiosyncrasies that mar Koussevitzky's performance of the *Eroica* and C minor symphonies of Beethoven. Actually there is little to separate his conception of the music, per se, from Weingartner's, but the great superiority of his players and the recording of them places the advantage definitely on his side.*

No. 9 in D minor ("Choral"), opus 125. *Weingartner and the Vienna Philharmonic Orchestra. C-Set 227—\$8.50. [*ff\$\$.] Stokowski and the Philadelphia Orchestra. V-Set 23—\$9. [**ff\$\$.]*

By THAT cyclical evolution peculiar to the phonograph catalogue it is now incontestable that the least well-represented of the nine symphonies is the last, one of the early ones to be recorded complete. This is partially due to the challenging difficulties of the score, but there are other, more complex scores (not by Beethoven) that are better accounted for. Of the two versions listed, the Weingartner is the one to be favored, not only because the German text is used (Stokowski prefers an English translation) but also for the conductor's juster sense of the music inherent in the work, especially in the celestial slow move-

ment. However, the reproduction of it is frequently marred by blurring and reverberation. The Stokowski is a cleaner recording job, and more efficiently played; but it is, in the end, a less affecting reaction to the opportunities of the score. (Weingartner's soloists are Luise Helletsgruber, Rosette Anday, Georg Maikl, and Richard Mayr; those of Stokowski Agnes Davis, Ruth Carthart, Robert Betts, and Eugene Lowenthal.)

"Battle" Symphony (*Wellington's Sieg, oder die Schlacht bei Vittoria*), opus 91. Frieder Weissmann and an unidentified orchestra. D-25069-70—\$1.50. [*f\$].

A SYMPHONY only by courtesy, this could as well be called an overture or a fantasy. It has no audible merit (a virtually unique distinction

for any piece signed with Beethoven's name) and consists largely of noises suggesting a bombardment and quotations of "Rule Britannia" and "God Save the King." The recording is scandalously poor, but those who have a curiosity about the work can at least distinguish its patterns.

"Jenaer" Symphony. Weissmann and an unidentified orchestra. D-25459-61—\$2.25..[*f\$].

THIS work is attributed to Beethoven on the strength of a score signed with his name discovered at the University of Jena in 1909. Authentic or not, it is a conventional work of its period (c. 1790), which is played with proper vigor by Dr. Weissmann. The recording is not good, but satisfactory for documentary purposes.

ORCHESTRAL WORKS WITH CHORUS

Missa Solemnis, opus 123. Serge Koussevitzky conducting the Boston Symphony Orchestra, with the Harvard Glee Club, the Radcliffe Choral Society, and Jeannette Vreeland, soprano, Anna Kaskas, alto, John Priebe, tenor, and Norman Cordon, bass. V-Sets 758—\$6.50, 759—\$6.50. [*ff\$].

CONSIDERING the effort that has been expended on the preparation of this work, it is regrettable indeed that a little further consideration could not have been given to the recording of it—for example, that it could not have been recorded at a session for that purpose rather than at an actual performance. For then some of the annoying breaks (especially the one in the middle of Burgin's solo in the "Benedictus") might have been better timed, the sound panorama a little more carefully

controlled. But it must be acknowledged that this version is a bargain at the price (when the old one of the Orfeó Catalá cost a third again as much). Rather costly to the artistic success of the enterprise are the indifferent abilities of the solo quartet, for Cordon alone reaches a level of distinction (in the "Miserere"), whereas Vreeland and Kaskas are rarely more than acceptable. Priebe is not as engulfed as he is in the *St. Matthew's Passion* recording, but I would not call him good. And, finally, Koussevitzky's feeling for the music impresses me as the product of thought and study rather than of an intrinsic predisposition. It only remains to be said that the orchestra plays magnificently, the choruses are good, and the whole sound reasonably close to the level expected of the Boston Orchestra.

MISCELLANEOUS ORCHESTRAL WORKS

Twelve Contradances. Howard Barlow and the Columbia Broadcasting Sys-

tem's Orchestra. C-Set X184—\$2.50. [*ff\$].

ONE of the thoroughly applaudable efforts of Barlow on records, and a better recording than he usually draws. Beethovenians will find the

finale of the *Eroica* suggested by the fifth dance, and the theme of Kreisler's *Rondino* in the eleventh.

QUARTETS

STRINGS

No. 1 in F. *Budapest Quartet*. C-Set 444—\$4.50. [**ffff\$]. *Coolidge Quartet*. V-Set 550—\$3.50. [**ff\$\$]. *Busch Quartet*. V-Set 206—\$3.50. [*ff\$\$]. *Lener Quartet*. C-Set 58—\$3.50. [*ff\$\$].

THE recent plan of Victor to re-record all of the Beethoven Quartets with the very able Coolidge ensemble (which has now progressed more than a third to completion) has lost some of its importance with the shift of the Budapest and Busch Quartets to Columbia and the promise that a complete edition will be forthcoming from the two ensembles. What that means is apparent already, for of the two new versions of this first quartet (which is a good deal more suitable to the style of the Coolidge ensemble than the Budapest) I am compelled to prefer the Budapest performance for its superior tonal sheen, rhythmic bite, and technical precision. It is, in a phrase, not because I like the Coolidge effort less but because I like the Budapest more that I make this choice. Both are splendidly recorded. However, if the price differential noted above continues through the series, it may be that the Coolidge will be established as a desirable, economical alternative. But the purchaser is advised not to commit himself until all the evidence is in.

No. 2 in G, opus 18, No. 2. *Coolidge Quartet*. V-Set 622—\$3.15. [***ff\$\$]. *Budapest Quartet*. V-Set 601—\$3.50. [*ff\$\$]. *Lener Quartet*. C-Set 66—\$3.50. [*ff\$\$].

THE Coolidges have apparently made a particular study of this work, for they play it with extraordinary grace and flexibility. Com-

paratively the Budapest performance is a bit heavy-gaited though superbly executed.

No. 3 in D, opus 18, No. 3. *Budapest Quartet*. V-Set 289—\$3.50. [**ffff\$]. *Coolidge Quartet*. V-Set 650—\$2.50. [***ff\$\$]. *Lener Quartet*. C-Set 75—\$3.50. [*ff\$\$].

THE advantage here reverts to the Budapest ensemble, despite the additional cost, for the highly formal patterns are played by them with exceptional intelligence and warm-heartedness. However, the Coolidge performance may be recommended as a highly satisfactory alternative. As in the case above, the Lener ensemble is outmatched, musically and financially.

No. 4 in C minor, opus 18, No. 4. *Coolidge Quartet*. V-Set 696—\$3.15. [**ff\$\$]. *Lener Quartet*. C-Set 288—\$3.50. [*ff\$\$].

IN A purely limited sense this is the most representative performance on records by the Lener Quartet, but it is neither as well integrated as the Coolidge performance nor so well reproduced.

No. 5 in A, opus 18, No. 5. *Coolidge Quartet*. V-Set 716—\$3. [**ffff\$]. *Lener Quartet*. C-Set 301—\$3.50. [*ff\$\$].

MUCH of this work is capably played by the Leners, but the variations, which are its distinctive movement, proceed at a stodgy pace and with erratic intonation from Lener. By contrast, the Coolidge performance is a model of virtuous musicianship.

No. 6 in B flat, opus 18, No. 6. *Coolidge Quartet*. V-Set 745—\$3. [**ff\$]. *Lener Quartet*. C-Set 60—\$3.50. [*ff\$\$].

THERE is little need to elaborate on the distinctions established concerning the Coolidge and Lener Quartets, save to say that this example of the latter's skill is also poorly reproduced.

No. 7 in F, opus 59, No. 1. *Coolidge Quartet.* V-Set 804—\$4.50. [**f\$\$]. *Roth Quartet.* C-Set 256—\$5.50. [**ff\$\$\$].

THE suspicion presented by the Coolidges' playing of the opus 18 quartets (that they were essentially a neat, fluent ensemble with a special affinity for these works) is unfortunately substantiated by this performance, the most recent in their series. The opening lacks majesty and stature, the development of Beethoven's plan is small-scaled and a little pedantic. There is a little more heroic spirit in the Roth conception, but the hobbling politeness of the phrasing and accents is no boon to Beethoven. Here is a case where the best counsel is patience.

No. 8 in E minor, opus 59, No. 2. *Budapest Quartet.* V-Set 340—\$4.50. [**ffff\$\$.] *Lener Quartet.* C-Set 50—\$4.50. [*f\$\$.].

THE fine abilities of the Budapest players reach their apotheosis in this recording, for the quartet is one of the most subtle and difficult of Beethoven's sixteen. There are passages in which the intonation of Roissmann (first violin) is not solidly centered, but one could hardly improve upon the firmness and intelligence of his leadership or the integration of the ensemble. This, properly, is most compellingly demonstrated in the wonderfully rich adagio. The Leners can match neither the technical address nor the emotional sophistication of the Budapest players.

No. 9 in C, opus 59, No. 3. *Lener Quartet.* C-Set 51—\$4.50. [*ff\$\$.] *Busch Quartet.* V-Set 171—\$4.50. [**f\$\$.]. NEITHER of these performances is as

good as the work merits, for the Busch players have the musical ability, the Leners the mechanical skill, without a satisfying fusion in either case. The first version is at fault in the fugue, which is thin-sounding and wiry; the second makes less of the slow movement than the patterns permit.

No. 10 in E flat ("Harfen"), opus 74. *Budapest Quartet.* V-Set 467—\$4.50. [**ffff\$\$.] *Lener Quartet.* C-Set 202—\$4.50. [**ff\$\$.].

THE executive challenge of this score is beautifully met by the Budapest players with a performance that is lyrically eloquent, finely phrased and articulated. Their performance of the variations is particularly clean. It should be noted that this album of the Leners is of more recent date than most of their performances of the earlier quartets, and thus a more representative recording.

No. 11 in F minor, opus 95. *Busch Quartet.* V-8252-53—\$2. [*ff\$\$.] *Roth Quartet.* C-Set 251—\$3.50. [**ffff\$\$.]. SAVE for a lack of incisiveness, the playing of the Roths is meticulous, faultlessly balanced, and a satisfaction to the ear. However, incisiveness is the *sine qua non* to a successful interpretation of this work, and the Roths' deficiency is fatal. Thus, though the recording of the Busch performance is a good deal weaker and less faithful in its colors, the treatment of the music is more adult and satisfying. Also, its compression into two records results in a saving, though an album is not included. It is rather ironic that the Leners' playing of this work, one of their finest phonographic achievements (in old C-Set 56), has not been reissued in a contemporary recording.

No. 12 in E flat, opus 127. *Busch Quartet.* V-Set 489—\$5.50. [**ff\$\$.].

THE even distribution of merit in the Busch version is a boon for the

listener. It is soundly played and very well-recorded.

No. 13 in B flat, opus 130. *Busch Quartet*. C-Set 474—\$5.50. [**ffff\$]. *Budapest Quartet*. V-Set 157—\$5.50. [**ffff\$]. *Lener Quartet*. C-Set 70—\$5.50. [*f\$\$].

For the luminous strength of the recording alone, the Busch album would be a privilege to possess; but it is also a performance of eminent dignity, fine energy, and, above all, probing insight. The tone is sometimes close to the borderline between incisiveness and harshness, but not often enough to constitute a liability. There is a good deal to admire in the Budapest treatment, but the reproduction is now outmoded in dynamic range and tonal values. In all probability the Lener set will soon be withdrawn from the Columbia catalogue.

No. 14 in C sharp minor, opus 131. *Budapest Quartet*. C-Set 429—\$5.50. [***ffff\$]. *Lener Quartet*. C-Set 175—\$5.50. [*ff\$\$].

ANY previous encomiums or commendations for the Budapest Quartet seem paltry indeed in consideration of that to which they are entitled for this performance. However, rather than foaming hyperbole, let it be merely said that the interpretation is in the highest degree worthy of the work itself, mirroring its flights of wild exultation and deep despair, bringing its uncountable subtleties to the ear with utter justice and undeviating taste. The recording is rich in its own catalogue of merits. The thin, unsatisfying Lener performance is still listed in the catalogues, but it will probably be withdrawn.

No. 15 in A minor, opus 132. *Busch Quartet*. V-Set 490—\$6. [**ffff\$]. *Lener Quartet*. C-Set 273—\$7.50. [**ffff\$]. *London Quartet*. C-Set 193—\$5.50. [*ff\$\$].

THE careful, conscientious musicianship of the Busch ensemble is finely

reflected in their performance of this work. The soaring finale is somewhat constrained by the preciseness of their treatment, but throughout the work there is a lively response to its beauty of line, its concentration of expression. The Lener set has an excellingly fine performance of the "Song of Thanksgiving," but the remainder of the album is not on this level. At its price, however, it is a more desirable investment than the London set, which has faults of recording as well as interpretative limitations.

No. 16 in F, opus 135. *Lener Quartet*. C-Set 307—\$3.50. [*ffff\$]. *Busch Quartet*. V-Set 287—\$4.50. [**ffff\$]. *Adagio and Scherzo only. Toscanini and the NBC Orchestra*. V-15547-8—\$2. [**ffff\$].

THE Leners' performance of this quartet is in all respects satisfactory. They play with more lightness and spirit than the Busch ensemble, which seems more concerned with the philosophic implications of the score than with the plain meaning of the notes. However, the sharper rhythmic feeling of Lener and his men is very welcome in this work. There is little to choose between the recording of the two performances, but the margin, such as it is, favors the Leners. Toscanini's performance of the two middle movements of the quartet has its own especial virtues of sensitivity and largeness of spirit, especially the deeply moving adagio, which is beautifully conveyed.

Grosse Fuge in B flat, opus 133. Budapest Quartet. V-8586-7—\$2. [*ffff\$]. *Lener Quartet*. C-Set X6—\$2.50. [*ffff\$].

SINCE this is the original finale of the B flat (opus 130) quartet, it would follow that the quartet responsible for the best interpretation of that work should also be given the preference here. However, this is not a sample of the Budapest players' best abilities. There are

more than a few technical errors; much of the playing is scratchy, and the recording is also thinnish. But it can hardly be said that the Lener performance is strikingly superior, or as good musically, though it is better executed. On the whole, the

prospective purchaser might be counseled to wait for a new version, particularly one by a string orchestra, for the weight of sound thus brought to bear is an advantage to the texture of this score.

STRINGS AND PIANO

In E flat. *E. Robert Schmitz and members of the Roth Quartet. C-Set 348—\$4.50. [**ff\$\$].*

AN ADAPTATION (made by the composer himself) of the fine quintet—opus 16—this score was originally written for piano, oboe, clarinet, bassoon, and horn. Schmitz is hardly a forcible or deeply individual inter-

preter of Beethoven, but he treats the score sympathetically and with good technical address. The collaborating strings play well and, as the work does not make severe intellectual demands, with sufficing comprehension. The recording is satisfactory.

QUINTET FOR STRINGS

In C, opus 29. *Lener Quartet and William Primrose, viola. C-Set 294—\$4.50. [**fff\$\$.]*

THOUGH occasionally played by English chamber music groups, this work is virtually unknown in America. Certainly music lovers who avail themselves of this recording

will find their list of favorite Beethoven works increased by one. The Leners respond enthusiastically to the potent drive of the music, due in part, one suspects, to the stimulating presence of Primrose. The recording is distinctly good.

SEPTET

In E flat, opus 20. *Arthur Catterall, violin, leading members of the BBC orchestra. V-Set 571—\$5.50. [*f\$\$.]* THE playing is scarcely majestic, but it is substantially musical and sufficiently animated. However, the purchaser should not be unduly im-

pressed with the high catalogue number of the album, for the recording suggests that it was made at least half a dozen years ago. The horn, especially, suffers from inefficient placement and reproduction.

SONATAS

PIANO

Complete edition of the sonatas. *Artur Schnabel. Contained in eleven albums, available only by special order and in complete volumes. Volumes 1 and 2 are out of print and can be obtained only by payment of a premium over listed price. The others are stocked by dealers in certain large cities. The thirty-two sonatas are distributed as follows:*

Volume 1: Nos. 24, 27, 32—\$17.50.
Volume 2: Nos. 9, 13, 30—\$17.50.
Volume 3: Nos. 15, 19, 31—\$17.50.

Volume 4: Nos. 2, 14, 26—\$17.50.
Volume 5: Nos. 11, 20, 23—\$17.50.
Volume 6: Nos. 18, 6, 8—\$17.50.
Volume 7: Nos. 1, 10, 28—\$17.50.
Volume 8: Nos. 3, 17, 22—\$17.50.
Volume 9: Nos. 12 and 21—\$15.
Volume 10: No. 29—\$15. (See No. 29, p. 49.)
Volume 11: Nos. 4 and 16—\$17.50.
*No. 8 in C minor ("Pathetic"), opus 13. Wilhelm Bachaus. V-6771-2—\$2. [*ff\$\$.] Karol Sreter. D-25230-1—\$1.50. [*f\$\$.]*

BACHAUS' treatment of the opening adagio section is luridly dramatic, his lingering on the lyric subject of the movement proper a sentimental inclination. However, the slow movement is very well-played, and his treatment of the finale a proper summation of the whole work. One cannot object to Bachaus's conception; it is the deviations from it which are unfortunate. The recording is thin and somewhat clangy. Szczerter's conventional statement of the music is invalidated by poor recording and noisy surfaces.

No. 14 in C sharp minor ("Moonlight"), opus 27, No. 2. *Bachaus*. V-8735-6—\$2. [*ff\$\$.]. *Egon Petri*. C-X77—\$2.50. [**f\$\$.]. *Harold Bauer*. V-6591-2—\$2. [*ff\$\$.]. *Ignace Jan Paderewski*. V-Set 349—\$2.50. [**f\$\$\$]. *Szczerter*. D-20015-6—\$1. [*f\$\$.].

AMONG these recordings there is not one that is wholly satisfactory. In part this is due to the absurd legend with which this work has been surrounded, leading to its wholehearted endorsement by Paderewski, its stout resistance by Petri. The latter is technically the most expert of the group, and the best recorded, but the opening section is too measured and rigid, the finale rushed. Though the Bachaus performance is poorly recorded, his feeling for the music is sympathetic and generally conveyed with surety. Bauer tends to poetize unnecessarily, while the Paderewski is both distorted and mechanically inept. Taking all elements together, the preference (a reluctant one) must be given to Bachaus. The only virtue of the Szczerter recording is its small cost.

No. 15 in D ("Pastoral"), opus 28. *Szczerter*. D-25437-20004-20054—\$1.75. [*f\$\$.].

This recording is not apt to satisfy any desire save the one of having a performance of the sonata nominally included in a Beethoven collection.

Szczerter's playing is by no means bad, but the reverberating bass and dull treble are constant irritations.

No. 17 in D minor, opus 31, No. 2. *Walter Gieseking*. C-Set X39—\$2.50. [**ffff\$\$.].

THOUGH this is one of the older albums in the current Columbia catalogue, it remains a brilliantly successful projection both of Gieseking's intimate understanding of the music and his characteristic piano tone. It has, indeed, more retention of sound, a deeper sonority than many piano recordings of recent date. Altogether, an indispensable album for any collection.

No. 21 in C ("Waldstein"), opus 53. *Gieseking*. C-Set 358—\$3.50. [**ff\$\$.].

IF THIS performance has not the sheer drive and mobility that one hopes for in an ideal interpretation of this work, it has a deal of finesse and much clarity of statement. Gieseking permits himself a little overagitation at the climax of the first section, but the connecting adagio is very thoughtfully played, and the rondo paced at precisely the right tempo. On the final side of the three records is an attractive little Bagatelle in E flat (opus 33, No. 1). The recording throughout is excellent.

No. 23 in F minor ("Appassionata"), opus 57. *Edwin Fischer*. V-Set 279—\$3.50. [**ffff\$\$.]. *Gieseking*. C-Set 365—\$3.50. [**ff\$\$.]. *Rudolf Serkin*. V-Set 583—\$3.50. [**f\$\$.]. *Bauer*. V-6697-8—\$2. [*f\$\$.].

THE choice here is between the strong, assertive, but rather ascetic performance of Fischer and the subtle but somewhat small-scaled interpretation of Gieseking. The fine dynamic distinctions of the latter, his even-fingered, suave-sounding pianism are irresistible attractions; but in a final estimate they do not outweigh Gieseking's lack of solid power in the big moments of the work. Fischer's performance is not

so well-recorded, but more of the music's heroic essence emerges in his playing. The Serkin performance is stolid and meticulous, but—also almost tranquil. There is little passion to parallel Beethoven's own title for the work. The recording is powerful and a trifle clangy. Those who might wonder at the compression of Bauer's performance on four sides are advised that the score is technically complete, but none of the variations in the slow movement is repeated, and the finale is hurried unmercifully. The recording is weak.

No. 24 in F sharp, opus 78. *Petri. C-68939* —\$1. [**ff\$\$].

AN ALERT, unostentatious performance, hardly as light-spirited as it might be, but in other respects deftly effective. The recording is good.

No. 27 in E minor, opus 90. *Petri. C-X71* —\$2.50. [**ff\$\$].

IN RELATION to its worth, this is the least-played of Beethoven's piano sonatas, which makes particularly welcome this capable performance by Petri. Not all the romantic elements in the score are reproduced in this performance, but the deviations are minor ones. The recording is good.

No. 28 in A, opus 101. *Walter Giesecking, piano. C-Set X172* —\$2.50. [**ff\$\$].

CONSIDERING the alternatives that might be forced on the person who doesn't own the Schnabel Society Issue, one should hardly cavil at the minor deficiencies of this performance. Giesecking plays it with admirable intelligence, straightforward musicianship, and exceptional tonal beauty, but I should prefer a little more underlying strength, a sharper

attack in certain sections. The recording is good.

No. 29 in B flat ("Hammerklavier"), opus 106. *Schnabel. V-Set 403* —\$6.50. [**ffff\$].

ALTHOUGH the Schnabel performance is noted as a Society Issue, it is marketed individually, apparently because it makes a compact album by itself. But that physical fact should hardly determine the ethics of offering one portion of a subscription issue to the general public and not another, or all of it.

No. 31 in A flat, opus 110. *Frederic Lamond. V-7718-19* —\$2. [*ffff\$].

THOUGH hardly the performance this superb work deserves, the lack of any other recording leaves the collector with no choice. Lamond's limitations are largely those deriving from a stolid, unimaginative personality—a fatal handicap in this, of all works. Otherwise the playing is musically, carefully articulated, and well-controlled. However, the recording is feeble, the reproduction of the piano remote from the quality one expects of present-day recording.

No. 32 in C minor, opus 111. *Egon Petri. C-Set 263* —\$3.50. [**ffff\$].

PETRI's relentless driving force finds a better outlet in this work than in the F sharp major sonata previously noted. There are occasional distortions of line, but they weigh little against the logic with which the musical plan is organized, the fervor and sensitivity of the recreation. The slow movement, in particular, is beautifully sustained. The recording is satisfactory.

PIANO AND VIOLIN

Complete edition of the sonatas. Fritz Kreisler, violin, and Franz Rupp, piano. Contained in four albums available only on special order. The individual sonatas are not available separately. However, this is a lesser deprivation than in the instance of

the piano sonatas, for the performances are considerably more erratic in quality, and most of the works are capably represented in the performances of other artists. Volume 1: Nos. 1, 2, 3—\$17.50. Volume 2: Nos. 4, 5, 8—\$17.50. Volume 3: Nos. 7 and 9—

\$17.50. *Volume 4: Nos. 6 and 10—\$15.*

No. 2 in A. *Simon Goldberg and Lili Krauss.* D-29033-4—\$2. [**fff\$].

THE partnership of Goldberg, former concertmaster of the Berlin Philharmonic Orchestra, and his piano-playing wife, Lili Krauss, has produced some of the most satisfying sonata playing (of Mozart, as well as Beethoven) to be heard on records. Though one is disposed to them particularly because of fluid ensemble and perfect teamwork, Goldberg is a violinist of comprehensive facility, Krauss a pianist of first-rate artistry. At the equitable Decca price there remains but one factor of qualification—the gritty surfaces.

No. 3 in E flat. *Adolf Busch and Rudolf Serkin.* V-7560-1—\$2. [**f\$\$].

THERE are some Beethoven sonatas which this duo plays with great insight and perception, but this is not one of them. The content of the work is too slight to challenge the especial sensitivities of Busch, and his technical execution is occasionally sloppy. Serkin plays with admirable style and straightforward efficiency, but with no marked response to this particular work.

No. 5 in F ("Frühlings"), opus 24. *Simon Goldberg and Lili Krauss.* D-29026-7-8—\$3. [**fff\$]. Jeno Lener and Louis Kentner. C-Set 404—\$3.50. [**fff\$]. *Busch and Serkin.* V-Set 228—\$3.50. [*fff\$].

IT is a double misfortune for the teams of Lener and Kentner, Busch and Serkin that the Goldberg-Krauss album is not only as cheap as it is but also as well-played. Were the figures reversed, the attractions of it would still be considerable; but under the circumstances it is truly irresistible. However, if one has a prejudice against Decca for its surfaces, I would recommend as alternative the surprisingly suave and ingratiating

performance of Lener and Kentner. The former has rarely sounded as well on records, while the latter is a pianist of imposing qualities. The recording is excellent. Busch and Serkin are somewhat dry for this work, and the recording is a distance behind the other two.

No. 6 in A, opus 30, No. 1. *Goldberg and Krauss.* D-29035-6-7—\$3. [**fff\$].

A BRILLIANT example of the abilities of these two artists and a particularly welcome one, since there is no other version of the work separately available.

No. 7 in C minor, opus 30, No. 2. *Busch and Serkin.* V-Set 283—\$3.50. [*fff\$].

A STURDY, emphatic performance, with particular credit for Serkin's piano playing. Busch plays with great fervor and excellent taste, though the sound he produces from his instrument is frequently rough. The recording is acceptable.

No. 8 in G, opus 30, No. 3. *Nathan Milstein and Arthur Balsam.* C-X137—\$2.50. [***fff\$]. Jascha Heifetz and Emanuel Bay. V-Set 570—\$3. [***fff\$].

ONE can only speculate what the quality of Heifetz's performance might have been had he the assistance of a pianist as able as Balsam rather than the soft-spoken Bay, whose background as a virtuoso's accompanist inhibits him for music of this sort. Heifetz, too, is not immune from blame for some exaggerations of phrasing, but on the whole it is a splendid example of his abilities. Milstein's performance leaves one with a feeling that there is something casual in the player's approach to the work, though there are few points at which one could make specific objections. However, Balsam's contribution is so fine, the partnership so successful, that the preference must be given to them.

No. 9 in A ("Kreutzer"), opus 47. *Gold-*

berg and Krauss. D-29029-30-1-2—\$4. [***ffff\$]. *Yehudi and Hephzibah Menuhin.* V-Set 260—\$4.50. [**ff\$\$.] *Bronislaw Hubermann and Ignaz Friedman.* D-25505-8—\$3. [*fff\$\$.].

THOUGH the Hubermann-Friedman performance is more than a dozen years recorded, there are surprising values in the playing—certain of them not duplicated in either of the other two versions. These pertain particularly to Hubermann's phrasing in the variations, the eloquence of his tone here, and the truly furious intensity he summons for the first movement. However, all this must be perceived through a hiss of surface sound and a thin, quavering tonal quality. Moreover, Friedman's piano playing is several levels below the accomplishment of his partner.

For those, then, who do not care to endure the multiple flaws of this version for the sake of its spectacular virtues, the choice must lie between the Menuhins and the Goldbergs. The first has the great strength of young Miss Menuhin's muscular and alert piano playing; she is, I would say, the leader in this performance, for her brother's violin playing is much too careful for the needs of this work. These are a little overwhelming for the size of Goldberg's tone, and he, too, tends to be polished rather than impassioned, but the balance of merits in this performance are more even than in its competitor. (From the evidence here, a proper combination for this work would be Hubermann and Hephzibah Menuhin.)

PIANO AND VIOLONCELLO

In G minor, opus 5, No. 2. *Artur Schnabel, piano, and Gregor Piatigorsky, cello.* V-Set 281—\$3.50. [***ffff\$\$.].

A STUNNING example of ensemble excellence, in which Schnabel profits from the impetus of Piatigorsky's feeling, and Piatigorsky's art gains in firmness and solidity from the weight of Schnabel's learning. The recording is thoroughly good.

No. 3 in A, opus 69. *Emanuel Feuermann and Myra Hess.* C-Set 312—\$3.50. [**ffff\$\$.]. *Pablo Casals and Otto Schulhof.* V-Set 134—\$3.50. [***ffff\$\$.].

IF THESE two albums were of contemporary origin it would be difficult indeed to make a choice be-

tween them, for one can think of few performers so evenly matched as Casals and Feuermann. However, the latter's recording is more recent by several years, and the additional inducement of the Hess piano playing is also an important consideration. The work itself is a rich example of Beethoven's middle period, and its qualities are admirably served by Feuermann and Hess.

No. 4 in C, opus 102, No. 1. *Casals and Mieczyslaw Horszowski.* V-14366-7—\$2. [***ffff\$\$.].

THE high abilities of Casals make even more admirable the sensibility and vitality of this music. The recording is thoroughly good.

SONGS

Adelaide, opus 46. *Roland Hayes, tenor, accompanied by Reginald Boardman.* C-17175—\$7.50. [**f\$\$.].

HERE is an occasion to regret the recent date of a recording, for Hayes' voice is in no way what it once was. The tone is thin and

breathy, the top overburdened by almost any requirement. However, he knows the style of the music and observes it intelligently.

Andenken.

SEE next entry.

An die Ferne Geliebte, opus 98. *Gerhard*

Hüsch, baritone, accompanied by Hans Udo Müller. V-12246-7-\$2. [**fff\$\$.]

ALL things considered, this cycle is Beethoven's most enduring contribution to song literature; and the phonograph is distinctly enriched by the heartfelt and beautifully resonant singing of it by Hüsch. On the fourth side is the charming *Andenken*.

Ehre Gottes aus der Natur, Die, opus 48, No. 4 (also known as "Die Himmel rühmen," "Creation's Hymn," or "The Worship of God in Nature"). *Kirsten Flagstad, soprano, accompanied by Edwin McArthur.* V-1815-\$7.50. [**ff\$\$.] *Hüsch, with orchestra.* D-20021-\$5.00. [**ff\$\$.] *Richard Tauber, tenor, with chorus.* D-20257-\$5.00. [*f\$\$.].

THE expanse of Flagstad's voice is singularly suited to this paean, but she does not make more impressive music of it than Hüsch, whose artistry is no less a factor in this result than his voice. At the lesser price, the Decca product is to be preferred. Do not confuse its number, however, with that of the Tauber version, which, despite the inducement of organ, bells, and chorus, is meager value.

Ich liebe dich. *Lotte Lehmann, soprano.* V-1995-\$7.50. [**ffff\$\$.] *Flagstad, soprano.* V-1815-\$7.50. [**ff\$\$.].

LEHMANN's wisdom and tenderness, her superb warmth, are splendidly suited to this song. Flagstad's per-

formance is more objective, though her record has the advantage of a coupling with *Die Ehre Gottes aus der Natur* (see entry above).

In questa tomba oscura. Feodor Chaliapin, bass. V-6822-\$1. [*ffff\$\$.] *John Charles Thomas, baritone.* V-15857-\$1. [*ff\$\$.].

THE choice between Chaliapin's potent, imaginative performance and Thomas's more oily, matter-of-fact delivery is not a difficult one to make by pure artistic standards; but there is also the reproduction of the two to be considered—and here the advantage of a dozen years' progress is with Thomas.

Kuss, Der. Ernst Wolff, baritone. C-4210-\$1. [*ff\$\$.].

THIS performer has but a modest amount of voice, and it is not too well-controlled. However, both this and its companion-song—*Der Abschied*—are unique in American catalogues and commended for that reason.

Mit einem gemalten Bande. *Elisabeth Schumann, soprano.* V-1836-\$1.50. [**ffff\$\$.].

THE charm of Schumann's voice, her fastidious artistry, are thoroughly in accord with the requirements of this music. Sensibly, too, the song is paired with Beethoven's *Wonne der Wehmut*.

Wonne der Wehmut. *Schumann, soprano.* V-1836-\$1.50. [*ffff\$\$.].

SEE entry above.

TRIOS

STRINGS ALONE

Serenade in D, opus 8. Pasquier Trio. C-Set 341-\$3.50. [**ffff\$\$.] *Hindemith Trio.* C-Set 217-\$3.50. [*ffff\$\$.].

THOUGH this work is not included among the list of Beethoven's string trios, it is so in every respect but title. The performance by the Pasquier illuminates its capriciousness and humor, also the serene beauty of

the several slow sections. Its friendly competitor (also produced by Columbia) is noteworthy for the fine violin-playing of Simon Goldberg and the equally polished performance of the cello part by Emanuel Feuermann, but the ensemble is not as single-minded, the recording feeble.

No. 2 in G, opus 9, No. 1. Pasquier

*Trio. C-Set 384—\$3.50. [**fff\$]. Maria Sebriansky, violin, Edward Neikrug, viola, and George Neikrug, cello. M-Set 28—\$5. [***ffff\$].*

THE respectable merits of the playing by Miss Sebriansky and the Messrs. Neikrug would resist many comparisons, but hardly the one to which it is exposed—for the unique quality of the brothers Pasquier is their flawless unanimity of style and schooling, assets not accessible to any artists save those trained according to identical precepts. The

consequence is a performance in which every thread of the score is shaped with uniform emphasis and tone quality. The recording, too, is better than that of the alternative version.

*No. 4 in C minor, opus 9, No. 3. Pasquier Trio. C-Set 397—\$3.50. [***ffff\$].*

CHARACTERISTICS of the Pasquier brothers, described above, are also prominent here. The recording is the most recent of the three discussed.

STRINGS AND PIANO

*No. 3 in C minor, opus 1, No. 3. American Art Trio. M-Set 2—\$6.50. [*ff\$].*

THOUGH this performance is neither as incisive nor as polished as the score merits, the competent musicianship of the players has a good deal to commend it. However, the recording is well below the accepted commercial standards.

*No. 5 in D ("Geister"), opus 70, No. 1. Yehudi Menuhin, violin, Maurice Eisenberg, cello, and Hephzibah Menuhin, piano. V-Set 370—\$3.50. [**ff\$].*

THE primary faults of "all-star" chamber music ensembles—lack of balance and predominance of individual temperaments—is circumvented here by the close affiliation of two of the players and the complacent character of the third (Eisenberg). This is a sober, musicianly treatment of the score; by no means the most subtle or expressive that one could imagine, though responsive to the basic sense of the work.

No. 7 in B flat ("Archduke"), opus 97. Jacques Thibaud, violin, Alfred

*Cortot, piano, and Pablo Casals, cello. V-Set 92—\$5.50. [*ff\$]. Albert Sammons, violin, William Murdoch, piano, and J. C. Squire, cello. C-Set 52—\$5.50. [*ff\$].*

BOTH of these albums have been in the catalogues long enough to be retired to some honored shelf of remembered experiences. Each has salient virtues—of which the strongest, to this taste, is the beautifully sensitive piano-playing of that much-underrated artist, William Murdoch. However, Sammons is not a Thibaud, nor is Squire a Casals. Though there are certain virtuoso flourishes in the de luxe performance that counter the intentions of Beethoven, it would be idle to deny the contributions these artists make by the suppleness of their tones, the definition of their phrasing. The thinness of the recording (especially of the piano) is another factor to be considered. My final judgment is that patience will reward the record collector willing to wait for it with a more satisfactory recording within a reasonable time.

STRINGS AND WIND INSTRUMENT

*Serenade in D, opus 25. Marcel Darrioux, violin, Pierre Pasquier, viola, and Marcel Moyse, flute. D-25592-3—\$1.50. [*ff\$].*

THE performers here are beyond reproach, as is also their feeling for the work. A machine carefully adjusted may conceal some of the

shrilness and lack of roundness in the recording, an effort worth making, for the music is beguiling and the performance first-rate. The sur-

faces are no better than one fears, but at the asking price the records are a reasonable investment.

VARIATIONS

PIANO

In C minor. *Vladimir Horowitz*, V-1689-90—\$1.50. [**ffff\$\$.] *Rachmaninoff*. V-6544—\$1. [pffff\$\$.].

It is conventional to consider these merely a display piece, a product of the composer's callow youth, afterwards disowned. There is justice in this attitude, but there are also many suggestions of the later Beethoven, as Horowitz demonstrates with high capability. His version is

backed by the Bach chorale-prelude "Rejoice, Christians." The Rachmaninoff performance is no longer included in the catalogue, and, in addition, it is abridged. However, it is a stunning example of the artist's ability and may be noted as such for those who may encounter a copy of it. The recording, of course (it dates from the earliest era of electrical recording), is defective.

PIANO AND VIOLONCELLO

Bei Männern. Feuermann and Von der Pas. C-68411—\$1. [**ff\$\$.] *Casals and Cortot*. V-1749-50—\$1.50. [**ff\$\$.].

THE Casals-Cortot version is over-

priced for the music it contains, especially as the competitive edition by Feuermann is substantially newer and exquisitely played.

PIANO, VIOLIN, AND VIOLONCELLO

Ich bin der Schneider Kakadu, opus 121a. Erling Bloch, violin, Torben Svendsen, cello, and Lund-Christiansen, piano. V-Set 729—\$2.50. [**ffff\$\$.]. THERE is nothing patronizing in the

attitude of the ensemble toward this delightful score, which comes to bubbling life in the performance. It is a neat, well-sounding recording, also.

WIND INSTRUMENTS

La ci darem la mano (from Mozart's "Don Giovanni"). Lois Wann, Ferdinand Prior, oboes, and Engelbert Brenner, English horn. M-Set 34—\$2.50. [**ff\$\$.].

ESSENTIALLY an exercise in writing for these instruments, there is never-

theless a good deal of flavor and vitality in the music. The playing is not remarkable for tonal brilliance, but the capacity of the players is evident. The reproduction is satisfactory.

VOICE AND ORCHESTRA

Ah, perfido! Kirsten Flagstad and the Philadelphia Orchestra under Eugene Ormandy. V-Set 439—\$2.25. [***ffff\$\$.].

MAGNIFICENT singing and superb orchestral playing are equally prominent in the grooves of this splendid recording. This is one of the most

successful representations of Flagstad's art on records (much superior to her lieder recordings), owing in part to the use of the Academy of Music in Philadelphia as background to her singing, which thus permits the full impact of her exceptional voice on the listening ear.

MISCELLANEOUS PIANO WORKS

Andante Favori in F. José Iturbi.
V-11670—\$1. [**ffff\$].

THIS affecting slow movement, originally intended to be the slow movement of the "Waldstein" sonata but omitted from the printed version because of the length of that work, is entitled to more prominence than it has attained. Iturbi plays it with exemplary care and excellent tonal quality.

Für Elise. Artur Schnabel. V-14322—\$1. [**ffff\$].

SCHNABEL makes more of this morceau than those who have struggled with it in the training period of piano playing would believe possible. The recording is excellent.

Rondo in C, opus 51, No. 1. Schnabel.
V-14322—\$1. [**ffff\$].

THIS piece shares a disk with the Schnabel performance noted above. It is played with scrupulous precision, chiselled phrasing, and beautifully controlled tone.

Rondo à Capriccio ("The Rage Over a Lost Penny"), opus 129. Alexander Brailowsky. V-15407—\$1. [**ffff\$].

THERE is more facility than understanding in this performance, but the lack of an alternative version makes a recommendation inescapable if reluctant.

BELLINI, VINCENZO

OPERA NORMA

Complete opera. Under the direction of Vittorio Gui, with Gina Cigna (*Norma*), Ebe Stignani (*Adalgisa*), Tancredi Pasero (*Oroveso*), and Giovanni Breviario (*Pollione*). D-25900-17—\$13.50. [*fff\$].

THERE are many admirable elements in this set, primarily the splendid voices of Pasero and Stignani, the excellent chorus (an important element in the score) and the painstaking conducting of Gui. I am less an enthusiast for Cigna; though her singing has a mature artistry, and it is always directed by a sure understanding of the style, the quaver in it is offensive, especially in such a scene as "Casta diva" (which she otherwise performs very capably). Breviario has a characteristic Italianate whine in his tones, though less than the vocal quality that customarily accompanies that habit. There is plenty of volume in the recording, and good fidelity, but the surfaces

provided by the domestic company are harsh. At the price, however, this is better than a fair value.

Casta diva. Dusolina Giannini, with *La Scala Orchestra and Chorus* led by Carlo Sabajno. V-17503—\$1. [**ffff\$]. Rosa Ponselle. V-8125—\$1. [**ffff\$]. Ina Soulez. V-36286—\$.75. [**ffff\$]. Claudia Muzio. C-9105—\$1. [**ffff\$]. Gina Cigna. C-9127—\$1. [**ffff\$].

BOTH the Giannini and the Ponselle disks are evidences of a vocal luxury that neither of the singers could match today, but the advantage of the former is that her prime coincided with a far higher level of recording than Ponselle's. Moreover, the supporting ensemble is more ample and competent than the one with Ponselle. This does not detract from my belief that the latter is here represented by an astonishing piece of singing, but it adds to a smaller total than does the

Giannini record. Souzez has not the voice of either, but, at an economy price, what she has to offer is well worth owning. Muzio sings the portion of the scene she chooses with lovely vocal quality, but it is poorly reproduced. Cigna's wobble is more pronounced here than in the comparable disk of the complete set, and it is not as well-phrased.

Mira, Norma. *Rosa Ponselle, soprano, and Marion Telva, contralto.* V-8110
—\$1. [**ffff\$].

A FITTING complement to Ponselle's singing of "Casta diva" is this splen-

did version of the great duet of Norma and Adalgisa. One is especially impressed by the fine blend of the two voices, a particular credit to the adaptability of Telva. There are some remarkably delicate effects in the singing and excellent ensemble throughout.

Ah! del Tebro. *Ezio Pinza and the Metropolitan Opera Chorus.* V-1753
—\$1. [**ffff\$].

A BEAUTIFUL example of Pinza's robust voice and intelligent artistry, well-supported by the Metropolitan Chorus.

BEREZOWSKY, NICOLAI

Quartet No. 1. *Coolidge Quartet.* V-Set 624—\$3. [**ffff\$].

A FIRST-RATE example of quartet recording, and, one presumes, an au-

thoritative performance of the score, inasmuch as the composer is second violinist of the ensemble.

BERG, ALBAN

Violin Concerto. *Louis Krasner, violin, with the Cleveland Orchestra directed by Artur Rodzinski.* C-Set 465—\$3.50. [**ffff\$].

A MAGNIFICENT testimonial to the late Berg, this performance also shows Krasner to be one of the commanding interpretative musicians of

the day. He plays the gloom-haunted, evocative patterns of the work with sturdy tonal beauty and an utter mastery of its special idiom. The orchestral direction of Rodzinski is no less sympathetic, and the clear, rounded sonority of the recording is one of Columbia's best.

BENNETT, ROBERT RUSSELL

Hexapoda: Five Studies in Jitteroptera. *Louis Kaufman, violin, with the composer at the piano.* C-70727—\$1. [**ffff\$].

THOSE who draw a line at contemporary music would be forced to explain themselves in the presence of two such dissimilar works, both

of our time, as this and the one above, in each of which the violin is the prominent instrument. Bennett's take-off on jitterbugs and their ways (though not overpoweringly suggestive of *le jazz hot*) is apt caricature, glibly delivered by Kaufman and well-reproduced.

BERLIOZ, HECTOR

ORCHESTRAL WORKS

OVERTURES

Béatrice et Bénédict. Sir Hamilton Harty and the London Philharmonic Orchestra. C-68342—\$1. [**ffff\$]. Goldman Band. V-25757—\$.50. [*p\$\$\$\$].

WITHIN the limits of a restrictive reproduction, Harty's performance has exceptional verve and sparkle, the phrases shaped with a fine understanding of the composer's personal vocabulary. Sonority is the only positive attribute of the band performance.

Benvenuto Cellini, opus 23. Pierre Monteux and the Paris Symphony Orchestra. V-11140-1—\$2. [**ffff\$].

THERE are commendable qualities in Monteux's performances, though the recording has neither the balance nor fidelity of sound necessary for justice to a score of this massiveness. His ear for detail, the beautifully impulsive sweep he imparts to the melodic theme are a pleasure, even though the string tone is weak and the bass percussive.

Carnaval Romain, opus 9. Sir Thomas Beecham and the London Philharmonic Orchestra. C-68921—\$1. [***ffff\$]. Arthur Fiedler and the Boston "Pops" Orchestra. V-12135—\$1. [***ffff\$]. Eugène Bigot and an unidentified orchestra. V-12436—\$1. [***ffff\$].

IF INSTRUMENTAL virtuosity and cascading sonorities were the only necessities for a complete performance of this work, one could ask for nothing more satisfying than the brilliant playing of the Boston "Pops" Orchestra. However, there are many subtleties of phrasing and emphasis in the Beecham version that illuminate Berlioz's purpose and stress the historical importance of

this work in orchestral literature. Fiedler's direction of the work is musicianly and intelligent, but hardly as expert as Beecham's.

Corsaire, le, opus 21. Sir Hamilton Harty and the London Philharmonic Orchestra. C-68287—\$7. [**ffff\$].

A WELL-DISCIPLINED, faithfully reproduced performance.

Francs Juges, les. Adrian Boult and the BBC Orchestra. V-13674-5—\$2. [**ffff\$].

BOULT delivers this music with challenging energy and a persistent flair for the style and period, which he seems to have acquired from his fellow Berlioz specialists—Harty, Weingartner, and Beecham. A tidy job of recording, this.

Roi Lear, le. Boult and the BBC Orchestra. V-13675-6—\$2. [**ffff\$]. Harty and the London Symphony Orchestra. D-25539-40—\$1.50. [*ff\$\$].

IN PROPORTION to the opportunities of this music, Boult offers a performance that is even more strongly marked and arousing than the one above of *Les Francs Juges*. It shares the brilliance of that recording but adds to it a depth of personality and a warmth of expression that are truly imposing. The Harty recording, though forcefully planned, is poorly reproduced.

Les Troyens à Carthage: Overture. Pierre Monteux and the Paris Symphony Orchestra. V-11141—\$1. [**ff\$\$].

MONTEOUX's thoughtful performance gives eloquent voice to this music, with its suggestions of the "Scène aux champs" from the *Fantastique*. The recording is not remarkable but quite satisfactory.

SYMPHONIES

Symphonie Fantastique, opus 14. *Walter and the Paris Conservatory Orchestra.* V-Set 662—\$6.50. [**fff\$\$.] *Selmer Meyrowitz and the Paris Symphony Orchestra.* C-Set 267—\$6.50. [**ff\$\$.]

MY BRIGHT memory of the old Weingartner records (now no longer included in the Columbia catalogue) inclines me to doubt that the Walter performance is the best I have ever heard of this score. But it would be, in any case, the second best—and the superior certainly of any now

available on disks. These are very fine, very silky sounds that he produces from his strings, and equally well balanced ones from the brass, shaped and caressed with an affection that springs directly from his feeling for the score. Meyrowitz is a very able conductor in this music, though not one of the force and insight of Walter. Moreover, his recording though good, has not the life or dynamic range of Walter's.

MISCELLANEOUS EXCERPTS

Damnation de Faust, La: Rakóczy March, Danse des Sylphes, and Menuet des Feux-Follets. *Beecham and the London Philharmonic Orchestra.* C-Set X94—\$2.50. [***ff\$\$.] *Serge Koussevitzky and the Boston Symphony Orchestra.* V-14230-1—\$2. [**ff\$\$.] A CONDUCTOR need not be a Berlioz specialist to do well by these much-played works, but the fact that Beecham is such a specialist adds immeasurably to his performance of this music. The director's satisfaction with the playing of the "Danse des Sylphes" is verbally attested by his audible "Thank you very much, gentlemen" at the conclusion of the performance. The recording of the boisterous march is exceptionally full and resonant, but despite the impact of the sound, the tone is prevailingly suave. Koussevitzky's treatment of the score is wholly skillful, but it is not nearly so well-reproduced. However, it does include an extra excerpt (the Menuet).

Rakóczy March. *Stokowski and the Philadelphia Orchestra.* V-6823—\$1. [***ff\$\$.] *Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam.* D-25220—\$75. [*ff\$\$.] STOKOWSKI's violent, brilliantly recorded performance is an example of the conductor's remarkable authority, the splendid discipline of

the orchestra at its best. The Mengelberg performance is poorly reproduced, but there is the additional inducement of the "Danse des Sylphes" on the reverse side . . . an equally bad recording.

Marche Funèbre (from last scene of "Hamlet"), opus 18, No. 3. *Harty and the London Philharmonic.* C-68429—\$1. [**ff\$\$.]

SAVE for the phonograph, this music has no existence for even the sophisticated music lover, as it is wholly unknown in the concert hall. Harty realizes the intensely dramatic character of the music with splendid musicianship and a sensitive perception of the score's particular color. The recording is not of recent origin, but it is clean and evenly balanced.

Roméo et Juliette: Réverie and Fête at the Capulets. *Harty and the London Philharmonic Orchestra.* C-DB1230-x—\$1.50. [**ff\$\$.] *Gabriel Pierné and the Colonne Orchestra.* D-25029, 25550—\$1.50. [*ff\$\$.]

THE HARTY performance is an excerpt from the *Columbia History of Music*, which means that it is recorded on a pair of ten-inch records. This is hardly a disadvantage to offset its superiorities (especially of recording) to the alternate version by Pierné.

Queen Mab Scherzo. Harty and the Hallé Orchestra. C-67422—\$1. [**ffff\$].

A SPRITELY treatment of the music is diminished in effect by lack of brilliance in the recording. However, the quality of tone is good, the sound well-balanced.

Les Troyens à Carthage: Marche Troyenne. Weingartner and the Concerts Conservatoire Orchestra. C-70089—\$1. [**ffff\$]. *Harty and the London Symphony Orchestra.* D-25540—\$.75. [*f\$\$].

VOICE AND ORCHESTRA

Damnation de Faust, La: D'Amour l'ardente flamme. Yvonne Gall, soprano.

C-9117—\$1. [*ffff\$].

A BEAUTIFUL bit of singing by Gall, whose artistry has not been sufficiently appreciated in this country. Her voice is attractively reproduced.

L'Enfance du Christ: L'Adieu des bergers. Strasbourg Cathedral Choir. C-69693—\$1. [**ffff\$].

ONE of the choicest of all Berlioz

A NOTABLY excellent performance by Weingartner, brightly colored and resonantly recorded. The Harty interpretation is a much inferior example of reproduction.

Les Troyens à Carthage: Royal Hunt and Storm. Harty and the Hallé Orchestra. C-68043—\$1. [**ffff\$].

THIS is one of the most interesting examples of unfamiliar works by Berlioz on records, remarkable for the highly original scoring. Harty's performance is first-rate, the playing by the orchestra excellent.

BERNERS, LORD (GERALD HUGH TYRWHITT-WILSON)

The Triumph of Neptune. Beecham and the London Philharmonic Orchestra. C-X92—\$2.50. [**ffff\$].

THE lively ballet for which this was written is virtually unknown

in this country, but the score merits recognition for its ingenuity and wit. Beecham does a brilliant job of conducting, treating the music with proper lightness and spirit.

BIZET, GEORGES

INCIDENTAL MUSIC

L'Arlésienne (Suite No. 1). Beecham and the London Philharmonic Orchestra. C-69X—\$2.50. [**ffff\$]. *Stokowski and the Philadelphia Orchestra. V-Set 62*—\$3.50. [*ffff\$]. *Gabriel Pierné and the Colonne Orchestra.* D-25513-16—\$.3. [*ffff\$]. *Eugene Goossens and Royal Opera Orchestra. V-9112-3*—\$.2. [*ffff\$].

NONE of these, except the Stokowski, is exactly what the designation suggests, for the Beecham lacks the Carillon, the Pierné disks contain all but one minuet of the music usually described as Suites 1 and 2, and the Goossens adds the Farandole of the second suite, to the Prelude and Adagietto of the first. However, I

find Beecham's characteristically forceful and understanding projection of three parts of Suite 1 infinitely persuasive. The bold, emphatic opening is a revealing example of his great rhythmic sensitivity, the adagietto equally a tribute to his invincible breadth of feeling. The recording is finely rich and clean. The Stokowski interpretation is now represented by an inferior reproduction, and his treatment is hardly as imaginative as Beecham's and a good deal more ostentatious. Both Goossens and Pierné are hampered by coarse, shrill recording, a par-

ticular annoyance in the case of the vigorous direction of the former. L'Arlesienne (Suite No. 2). Fiedler and the Boston "Pops" Orchestra. V-Set 683—\$2.50. [**f\$\$.]. Menuet and Farandole only. Beecham and the London Philharmonic Orchestra. C-68882—\$1. [**fff\$\$.].

FIEDLER treats this music with the over-all conscientiousness, the forcible musicianship that are typical of his best work. The recording is exceptionally good. The two Beecham excerpts have a high total of fine execution and deft phrasing, but I prefer the complete edition.

OPERAS

CARMEN

Complete opera. Gabrielle Besanzoni (*Carmen*), Piero Pauli (*Don José*), Ernesto Besanzoni (*Escamillo*), and Maria Carbone (*Micaëla*) with chorus and orchestra of La Scala under the direction of Carlo Sabajno. V-Set 128—\$20. [*f\$\$.]. Raymonde Visconti (*Carmen*), Georges Thill (*Don José*), M. Guénnot, and Marthe Nespolous (*Micaëla*) with orchestra and chorus of the Opéra-Comique under the direction of Elie Cohen. C-Set Op. 1—\$15.50. [*f\$\$.].

CONSIDERING the cost of either of these sets, the person who desires a complete *Carmen* is advised to await the issuance of more desirable merchandise. There is more dramatic illusion in the Victor version, a larger orchestra is used, and Besanzoni is an interesting Carmen with a good deal of vocal style. However, the language of the performance is Italian, the José (Pauli) is ready and unconvincing, the other principals no more than acceptable. Sabajno keeps a steady though not a too discriminating hand on the performance. Cohen's efforts are wholly routine, and the material at his disposal is inferior, save for Thill, who sings at least

with the confidence of a man who was once a first-rate artist. Nespolous has a pleasant lyric voice, but little artistic vitality, while Visconti and Guénnot also lack vitality without having pleasant voices. It is a pleasure to hear the French text so well delivered, and the chorus is excellent.

Habanera. Marguerite D'Alvarez. V-1145—\$75. [*ffif\$\$.]. Conchita Supervia. D-25837—\$75. [*ff\$\$.]. Ninon Vallin. G-9152—\$1. [*ff\$\$.]. Gladys Swarthout. V-14419—\$1. [*ff\$\$.]. Maria Jeritza. V-8091—\$1. [*p\$\$.]. Kerstin Thorborg. D-23038—\$75. [*f\$\$.]. Risë Stevens, with orchestra. C-71192—\$1. [*ff\$\$.].

THERE is divergence in focus here between versions of the air sung as integral parts of the opera and those performed merely as concert pieces for de luxe voices. In the first class are the finely colored, skillfully nuanced performance by D'Alvarez, the rather exotic but interesting singing of Supervia, and the thoroughly genteel interpretation of Vallin (this last has the advantage of being sung with a choral background). Among these, the first is much to be preferred, though the recording is early electric and the

orchestra tiny. Swarthout's inclination to lean on her chest tones is only the most conspicuous fault of her performance, while Jeritza's is capricious and showy. Thorborg sings in German, with good musicianship and vocal control, but at an obvious disadvantage. The new Stevens version profits by recording of good quality, but hers is a limited conception, incompletely realized.

Séguidleil. *D'Alvarez.* *V-1145-\$75.* [*ffff\$]. *Supervia.* *D-25894-\$75.* [*ff\$]. *Bruna Castagna.* *V-1936-\$75.* [***ff\$]. *Swarthout.* *V-14419-\$1.* [***f\$].

LITTLE can be added here about performances of this air by singers mentioned above. However, the recording by Castagna is an admirable accomplishment, luscious in tone and vigorous in style. This is also the most successful reproduction of the group.

Chanson bohème. *Supervia.* *D-25894-\$75.* [*ff\$]. *Vallin.* *C-9152-\$1.* [***ff\$]. *Jeritza.* *V-8091-\$2.* [*f\$].

VALLIN'S cultured vocalization is more appropriate here than in the "Habanera," but it is plain that she is convinced Carmen was a lady.

Toreador Song. *Lawrence Tibbett.* *V-8124-\$1.* [*ff\$]. *Nelson Eddy, with chorus and orchestra.* *C-70349-\$1.* [***f\$].

ROBUST singing against a choral background provided by members of the Metropolitan's chorus are the strong characteristics of the Tibbett record. However, the orchestra could be larger and the studio acoustics more responsive. There are some of those advantages in the Eddy performance, but also a burly battering of the vocal line and a wooden insensitivity to the spirit of the air.

Air de Fleur. *Jussi Bjoerling.* *V-12635-\$1.* [***ffff\$]. *Giacomo Lauri-Volpi.* *V-7389-\$1.* [*ff\$]. *Beniamino Gigli.* *V-14030-\$1.* [***ff\$]. *Edward Johnson.* *V-9293-\$1.* [*ff\$].

Enrico Caruso. *V-14234-\$1.* [*ffff\$].

THE richness and clarity of Bjoerling's fresh, young voice are splendidly reproduced, and his treatment of the air is sensitively dramatic. There is also a good-sized supporting orchestra under the direction of Nils Grevillius. Of the remaining versions, only one is sung in French—that by Edward Johnson, in which his great finesse and vocal dexterity are outweighed by the thinness of his tones, the obvious strain incurred by the high A and B. Gigli's is the most abundantly vocal of the others and sung with surprising restraint; the emotion runs over a bit, but not as much as one would expect. It has the advantage over Lauri-Volpi's of more secure top tones and better (because more recent) reproduction. The Caruso is, of course, a re-issue, with electrically recorded orchestral background. The sound of the voice remains amazing, though the difference of the two recording technics cannot be wholly disguised.

Je dis que rien ne m'épouante. *Eidé Noréna.* *V-14742-\$1.* [***f\$]. *Elisabeth Rethberg.* *D-25285-\$75.* [*f\$]. MICAIŁA's aria from the third act has hardly been treated considerably by the phonograph, for the Rethberg version is not of recent date, the recording faulty, and the Noréna not impressively better. Her voice is chilly, and though she sings with refinement, there is little personality in her art.

Voyons que j'essaie à mon tour. *Bruna Castagna.* *V-1936-\$75.* [***f\$].

THIS is a ten-inch disk, which means that the portion of the "Card Scene" which can be included on it is, necessarily, brief. Castagna's voice is splendid, her style a little heavy. However, the patient record buyer may some day be rewarded with a truly brilliant performance of this air by Marian Anderson, a prize worth waiting for.

Orchestral Suite. Beecham and the London Philharmonic Orchestra. C-Set X-144—\$2.50. [***ffff]. Stokowski and the Philadelphia Orchestra. V-6873-4, 1356—\$2.75. [**ff\$\$].

SAVE for an inclination to melodramatize the Prelude to Act I, Beecham's approach to this music is sharply rhythmic, vital, and well-controlled. There is a little more sensitivity in his treatment of the "Aragonaise" and "Gypsy Dance" than in Stokowski's. On the other hand, the "Toreador Song" is noisy and rather pointless. This is not included in the Stokowski group of excerpts, which embraces, in addition to the two dances named

LE PÊCHEURS DE PERLES

Au fond du temple sainte. Gigli and De Luca. V-8084—\$2. [*ffff]. Luccioni and Deldi. C-9133—\$1. [*f\$\$].

THOUGH the Gigli-de Luca version is sung in Italian, it is by much the more desirable of these in vocal quality—which, presumably, is the reason one buys a record of this kind. The recording is rather constricted in dynamic range, but the color of the voices is aptly simulated. The Luccioni-Deldi disk does not compare either in richness of sound or reproduction.

Je crois entendre encore. Richard Crooks. V-15544—\$1. [**ffff]. Gigli. V-1656—\$.75. [**ffff]. Tino Rossi. C-4212—\$.75. [**f\$\$]. Caruso. V-7770—\$1. [*ffff].

ORCHESTRAL WORKS

Symphony No. 1. Walter Goehr and the London Philharmonic Orchestra. V-Set 721—\$4.50. [**ffff].

THE estimable talent of Goehr has few other opportunities of such magnitude on disks, and the indication is that he should have more. His feeling for the music is insistent, keen, and sensible, his orchestra soundly schooled in the effects he desires. There is first-rate quality in the recording.

above and the preludes to Act I and III, the "Smugglers' March" and the "Changing of the Guard." The Beecham recording is especially good.

Carmen Fantasy (Busoni Arrangement). Egon Petri. C-68740—\$1. [**ff\$\$].

PETRI's enormous technical skill is thoroughly exposed by Busoni's intricate patterns, but there is little musical value in the showpiece.

Carmen Variations (Horowitz Arrangement). Vladimir Horowitz. V-1327—\$.75. [**fff\$\$].

THERE is dazzling finger work by the pianist in this brief piece, and an illuminating light on the dance theme that is used.

THIS is the tenor "Romance" by which this opera remains alive so far as public performance is concerned. The Crooks version is the most recent recording and, though not as vocally rich as the Gigli, is to be preferred because the latter is a ten-inch record, with the orchestral sections curtailed. Rossi sings the music with a pleasant softness of quality, but also with a faint suggestion of radio technique. The combination of acoustic voice recording and a synchronized orchestra electrically reproduced is no more satisfactory in this Caruso re-issue than in others. However, the air is beautifully sung.

Fair Maid of Perth. Beecham and the London Philharmonic Orchestra. C-Set X-28—\$2.50. [ffff]. Danse Bohémienne only. Goehr and the London Philharmonic Orchestra. V-13504—\$1. [***ffff].**

BEECHAM's talent for ennobling slight material is admirably employed here. He does particularly well with the "Danse Bohémienne" frequently used in the fourth act ballet of *Carmen*. The recording is excellent. Goehr

plays the same dance well on the final side of Bizets' *Symphony No. 1. Petite Suite*, opus 22. *Antal Dorati and the London Philharmonic Orchestra.* V-Set 510—\$2.50. [**f\$\$].

WERE it not for revival of interest in the ballet, it is doubtful that many Americans would be acquainted with this work, for it is a repertory piece

of the Monte Carlo Ballet under the title of *Jeux d'Enfants*. There is some delightful material in these pages, which Dorati directs with appropriate verve. However, the intonation of the orchestra is occasionally at fault, and the tubby recording suggests that it was made in a smallish studio.

VOICE AND ORCHESTRA

Agnus Dei. Gigli and orchestra and chorus of the Berlin State Opera. V-1786—\$75. [**f\$\$]. *Georges Thill. C-9097—\$1.* [*ff\$\$].

A LACHRYMOSE but vocally luxurious version of an Intermezzo (originally for orchestra) from the *L'Arlésienne*

music is Gigli's alternative to the more restrained but less sonorous singing of Thill. The purchaser's choice will turn upon his interest in pure voice or the devotional implications of the adaptation.

BLISS, ARTHUR

Music for Strings. Adrian Boult and the BBC Orchestra. V-Set 464—\$3.50. [**ff\$\$].

THE sturdy patterns of this absorbing work are given powerful utterance by the excellent strings of the English orchestra. Boult's feeling for the idiom is unmistakable, his care in the preparation of the work apparent. The recording is suave and well-balanced.

The Shape of Things to Come. Arthur Bliss and Muir Mathieson conducting the London Symphony Orchestra. D-25606-8—\$2.25. [*ff\$\$].

AS THE title indicates, this is a memento of the H. G. Wells film in which Raymond Massey had the leading role several years ago. As such, it is not markedly more important than the generality of such things, save that this is better orchestrated, a little more imaginative than most movie scores. The conductor for most of the suite is the composer, his deputy for the balance a well-known executive in English studios. The excerpts include the "Ballet for Children," "The World in Ruins," "March," and "Epilogue."

BLOCH, ERNEST

CONCERTO

VIOLIN AND ORCHESTRA

No. 1. Joseph Szigeti and the Orchestre de la Société des Concerts Conservatoire directed by Charles Munch. C-Set 380—\$4.50. [***ffff\$].

FOR this major work of an important contemporary composer, Columbia has mustered one of the most satisfy-

ing recordings in its catalogue. Szigeti plays the score with exceptional penetration and technical mastery, the orchestra responding well to Munch's muscular direction. The reproduction is uncommonly full and richly colored.

STRINGS

Concerto Grosso. *Curtis Chamber Music Ensemble conducted by Louis Bailly.* V-Set 563—\$3.50.

As ONE of the select group of contemporary works to merit multiple recordings (the previous Victor version under the direction of Fabien

Sevitzky has been discontinued), this *Concerto Grosso* retains considerable interest. Its strongly designed themes are capably projected by the ensemble under Bailly's direction, with particular finesse in the *Dirge*. The recording is good.

CELLO AND ORCHESTRA

Schelomo. *Emanuel Feuermann, cello, with Stokowski and the Philadelphia Orchestra.* V-Set 698—\$3. [***fff\$\$.] FEUERMANN is both poet and philosopher in his impassioned performance of this score; and while both, he is also a superbly accomplished

virtuoso. One could hardly imagine two more enduring examples of interpretative art than this performance and the *Don Quixote*, also by Feuermann. The recording is dazzling in its fiery brightness and sonority.

QUARTET FOR STRINGS

In B minor. *Stuyvesant Quartet.* C-Set 392—\$4.50. [***fff\$\$].

THE genuine impact and frequent eloquence of this music are heightened by the forthright, vigorous performance of the quartet and the

singularly broad, vivid recording. One of its most conspicuous features is the roomy, responsive background of resonance, which adds much to the reality of the recording.

QUINTET FOR STRINGS AND PIANO

Alfredo Casella and the Pro Arte Quartet. V-Set 191—\$4.50. [*ffff\$\$.]

THE refinement and passion for detail that animate the performances of the Pro Arte Quartet are not much amplified by the virility of

Casella's piano-playing. However, there is obvious conscience in the interpretation and much discriminating musicianship. The recording of the strings is thin, the piano shallow.

SONATA FOR VIOLIN AND PIANO

Josef Gingold and Beryl Rubinstein. V-Set 498—\$4. [***fff\$\$.]. Harold and Marion Berkley. G-Set 3—\$4.50. [**fff\$\$.]

IN A SENSE, it is regrettable that there are two versions of this work, for both are eminently serious, wholly musicianly performances. However, as clear as this fact is the

additional one that the Gingold-Rubinstein performance is recorded with a good deal more vitality, with a broader palette of colors, and a closer approach to fidelity. Moreover, in a final breakdown, there is a margin of intensity and fervor to be credited to these same players.

SUITE FOR VIOLA AND PIANO

William Primrose and Fritz Kitzinger. V-Set 575—\$4.50. [***fff\$\$.].

THERE is a version of this work for viola and orchestra that, one suspects, is rather more valid than this edition. It may be noted, too, that one of the twelve-inch sides contains less

than two minutes of music. Quite aside from this, however, are the amazing virtuosity of Primrose's playing, his exceptional artistry, his blazing energy and fervor. Kitzinger collaborates wholeheartedly, and the reproduction is excellent.

MISCELLANEOUS PIECES

Abodah. *Yehudi Menuhin, violin, with Hendrik Endt.* V-15887—\$1. [**ffff\$\$].

A POTENT, understanding performance, excellently recorded.

Saal Shem. *Joseph Szigeti, violin, and Andor Farkas, piano.* C-Set X188—\$2.50. [**ffff\$\$]. Nigun only. *Nathan Milstein and Leopold Mittmann.* C-17134—\$.75. [**ffff\$\$].

I WOULD value Szigeti's exceptionally

intense and articulate performance more, were the sound of his instrument, as reproduced, less wiry and penetrating. The balance with the piano is good, but there is not enough of either instrument. Milstein plays the single section splendidly, but with hardly the fervor of Szigeti. His recording is older but not conspicuously inferior.

BOCCHERINI, LUIGI

CONCERTO FOR VIOLONCELLO AND ORCHESTRA

In B flat. *Pablo Casals and the London Symphony Orchestra directed by Sir Landon Ronald.* V-Set 381—\$3.50. [**ffff\$\$].

RONALD's participation in this recording effectually establishes its date (he died in 1938), but the evidence of age is not too strong in the reproduction. Moreover, Casals' performance is as close to insuper-

able as any interpretative effort could be. I would prefer more orchestra in the splendid slow movement, in which the cello is too prominent, but this error of judgment seems slight indeed beside the certainty of the soloist's phrasing, the refinement and sensitivity of his emotion.

ORCHESTRAL WORKS

Scuola di Ballo (Arranged by Jean Françaix). *Antal Dorati and the London Philharmonic Orchestra.* C-Set X157—\$2.50. [***ffff\$\$].

THIS is another work for which the record collector is directly indebted to the revival of interest in ballet,

for Françaix's witty and tasteful treatment of some delightful Boccherini themes was prepared on commission from Comte de Beaumont in 1924. Dorati conducts the score with admirable spirit, and it is capably recorded.

QUARTETS

No. 1 in D, opus 6. *Poltronieri Quartet.* C-Set X99—\$2.50. [*ffff\$].

A CHARACTERISTIC example of the composer's quartet style, played with good precision and zest (in an arrangement by Polo). The recording is clean but also a bit wiry.

No. 5 in E, opus 13 (Menuet only). *Stokowski and the Philadelphia Orchestra.* V-7256—\$.1. [**ffff\$]. *Ruhmann and Symphony Orchestra.* C-17131—\$.75. [*f\$]. Weingartner and the

Paris Conservatory Orchestra. C-70674—\$1. [***ffff\$].

THIS is "the Minuet," by which work, out of some 500 others, Boccherini is known to most of the world. Though it was written for string quartet, there is no version available in that form. Of these three performances, I prefer the Weingartner, though it has not quite the superb precision of the Stokowski version.

In G minor, opus 33, No. 5. *Roth Quartet. C-Set X170—\$2.50. [**fff\$].*
HERE is music for which the Roth ensemble would seem to have been

created, played with persuasive verve and a good deal of technical sophistication. The recording is thoroughly good.

SONATAS

No. 6 in A. *William Primrose, viola, and Joseph Kahn, piano. V-17513—\$1. [**fff\$].*

THE fine art of Primrose makes an exciting thing of this music, which is, in its own terms, anything but exciting. There have been previous

recordings for cello and piano (none of them now available), but Primrose has ended any necessity for such duplication with his invincibly right and eloquent playing. His collaborator performs well at the piano, and the reproduction is an aural joy.

BÖHM, GEORG

*Partita über die Arie: Jesu, du bist allzu schön. Yella Pessl, harpsichord. V-1938—\$7.50. [**fff\$].*
AN ENgrossing work, in fourteen

variations, by a German composer of the generation preceding Bach's. The playing is vigorous, the recording satisfactory.

BOITO, ARRIGO

OPERA MEFISTOFELE

Complete opera. *Mafalda Favero (Margherita), G. Arangi-Lombardi (Elena), Antonio Melandri (Faust), and Nazzareno de Angelis (Mefistofele), with the orchestra and chorus of La Scala conducted by Lorenzo Molajoli. C-Set Op. 17—\$17.50. [**fff\$].*

THIS set could hardly be cited as an example of the best in contemporary recording (it was apparently made in a confining studio), but there are some interesting qualities in the performance. The best of these is

the voice of Favero, richer and better controlled than when she was heard in this country. Melandri is also a capable artist, and Molajoli conducts with obvious devotion to the music. However, de Angelis sings with wobbly, uncentered tones and melodramatic style.

*L'altra notte in fondo. Muzio and orchestra. C-9108—\$1. [*fff\$].*

A BEAUTIFUL example of the singer's rich, dark voice, her authentic feeling and artistry.

BORODIN, ALEXANDER

ORCHESTRAL WORKS

*In the Steppes of Central Asia. Albert Coates and the London Symphony Orchestra. V-11169—\$1. [*fff\$].*

*Gabriel Pierné and the Orchestra of the Concerts Colonne. D-25390—\$7.50. [*f\$].*

THIS atmospheric work is not heard as often as it should be, both in respect to its originality and its intrinsic color. The recording of the Coates version is a little shallow, lacking in firm texture. However, the conducting is energetic, the playing efficient. The Pierné performance is inferior in both respects, but it is reasonable value for the price.

*Symphony No. 2. Coates and the London Symphony Orchestra. V-Set 113—\$3.50. [*ff\$\$].*

A SYMPHONY only by the composer's designation, there are qualities in the score that are finely realized in the broad, incisive performance by Coates. But the quality of the sound is coarse, the balance of the choirs not as even as one might desire.

OPERA

PRINCE IGOR

*Overture. Coates and the London Symphony Orchestra. V-9123—\$1. [*ff\$\$]. Daniele Amfitheatrof and the E.I.A.R. Orchestra. D-25822—\$7.50. [*f\$].*

THERE is no considerable gap between these performances, so far as the conductors are concerned. On the other hand, the London Orchestra plays with more technical skill than Amfitheatrof's, and if the recording is not conspicuously more lifelike, the surfaces are certainly less objectionable.

*I Hate a Dreary Life. Feodor Chaliapin. V-1237—\$1. [**fff\$\$.]. Alexander Kraieff. D-20637—\$.50. [*f\$].*

USUALLY known as "Prince Galitsky's Song," this aria is sung with great incisiveness and bravura by Chaliapin with a vocal quality not too greatly impaired (it dates from the late twenties). Even at the higher price, it is preferable to the Kraieff version.

*Jaroslavna's Arioso. Nina Koshetz. V-9233—\$1. [**fff\$\$.].*

ALTHOUGH this artist is more generally remembered as a singer of sentimental songs, her fine artistic ability and considerable vocal scope are here employed in material worthy of them. The suppleness and variety of the sound she produces is indeed impressive and reasonably well-reproduced.

*Daylight Is Fading. Charles Kullmann. C-9099—\$1. [**fff\$\$.]. Vladimir Rosing. D-25188—\$.75. [*ff\$\$.].*

KULLMANN has the voice for this music, and he sings it with model intelligence; unfortunately a German text is used, a fact particularly at odds with the swelling expansiveness of the music. However, it is in other respects infinitely superior to the Rosing version, in which the language is authentic.

*No Sleep, No Rest. Georges Baklanoff. D-25122—\$.75. [*ff\$].*

THIS is the single version of this aria to be found in an American catalogue, and recommended despite the inferiority of the recording and the scratchy surfaces (the excerpt covers both sides).

*How Goes It, Prince? Chaliapin and orchestra directed by Albert Coates. V-6867—\$1. [**fff\$\$.].*

IN ADDITION to singing the main portion of the air assigned to Khan Konchak, Chaliapin supplies the voice of Prince Igor which prefaces it. This procedure is validated by the singer's ability to differentiate his vocal qualities and, above all, by his soundly dramatic treatment of the vocal line. The vigorous treatment of the orchestral score by Coates is a valuable asset.

*Polovtsian Dances. Beecham, the Leeds Festival Chorus, and the London Philharmonic Orchestra. C-Set X54—\$2.50. [**fff\$\$.]. Stokowski and the Philadelphia Orchestra. V-Set 499—\$2.50. [***ff\$\$.]. Issay Dobrowen and the Berlin State Opera Orchestra. D-25294—\$.75. [*f\$\$.].*

Coates and the London Symphony Orchestra. V-9474—\$1. [*ff\$\$.] *Goossens and the London Philharmonic Orchestra.* V-36322-3—\$1.50. [***f\$\$.]

FOR the discriminating record collector it is a fortunate thing that the conductor best qualified to conduct this music also has the proper forces at his disposal. This means, of course, Beecham, who has a fine chorus as well as the excellent London Philharmonic as the medium for his vigor of spirit, his remarkably fresh feeling for the orchestration. All these are knit together by the satisfying richness of the recording. Stokowski's is the more sensational accomplishment, the more superficially exciting. However, the chorus is missing, and the conductor's nervousness, his insistence on physical contrasts are elements that diminish in effect with repetition. Those who are not too auspicious of an economy, if it is sound, will find unexpected value in the impelling, strongly reproduced performance by Goossens. Neither of the two-sided versions is complete, and both are mediocre recordings.

Dance of the Polovtsian Maidens. Vronsky and Babin, pianists. V-12030—\$1. [**ff\$\$.]

As a brilliant example of duopianism, this record has high merit. However, it has only a nominal relationship to the performances discussed above.

Polovtsi March. Beecham and the London Philharmonic Orchestra. C-69414—\$1. [**fi\$\$.] *Boult and the BBC Orchestra.* V-36324—\$75. [**ff\$\$.]

IN ORDER to obtain Beecham's estimate of this vigorous morceau, the purchaser must also accept an incomplete portion of the *Tannhäuser* overture, or else prefer Beecham's version of the whole of that work (a consideration discussed in its proper alphabetical place). However, that is a fact separate from the joyful energy of this performance, the buoyant brightness of the reproduction. There is a reasonable, and exceedingly satisfactory alternative in the plangent, finely colorful reproduction of Boult's crisp performance. It is much above Black Label standards, both in performance and conducting.

QUARTETS

No. 2 in D. *Pro Arte Quartet. V-Set 255*—\$4.50. [**f\$ \$\$].

MERELY as quartet playing, this attains a more than respectable level—it is smooth, refined, well-turned. These would be the basic elements of a successful performance in many classical works, but this score poses

other problems. It asks for a purely sensuous enthusiasm, which the Pro Arte players do not possess, a warmer glow of tone than one hears on these disks. The violist, in particular, is weak. The recording is otherwise satisfactory in tone and balance.

BOYCE, WILLIAM

Eight Symphonies. *Max Goberman and the New York Sinfonietta.* T—\$13. [*ff\$\$.]

DESPITE the name, these works have more affinity with the concerti grossi of Handel than they have with the

type of music later known by this title. The dance movements are especially well-directed by Goberman, whose little orchestra is capable for the task in hand. Though the recording is not brilliant, the

balance is good and the tonal quality has musical depth. The works are performed in the edition of Constant Lambert.

Power of Music, The: Overture. Fiedler's

Sinfonietta. V-4444—\$7.5. [**ff\$\$]. AN ADMIRABLE sequel to the items above; the music is played with infinite finish and reproduced with strong, clean brilliance.

BRAHMS, JOHANNES

CONCERTOS

PIANO AND ORCHESTRA

In D minor, opus 15. Schnabel, with the London Philharmonic Orchestra conducted by Georg Szell. V-Set 677—\$6.50. [**fff\$\$. Bachaus and the BBC Orchestra conducted by Boult. V-Set 209—\$5.50. [*f\$\$.]

THOUGH there was substantial reason for respecting Bachaus's reactions to this score, the recording of the performance was never a notable one, even when it was new. Therefore the appearance of the Schnabel set something more than a year ago was generously welcome. He summons the proper muscularity for the burly first and last movements, sinking into a reverie of tenderness and poetry between them that seems as much a reasonable physical reaction as an inspired musical one. The orchestral performance under Szell is not as separately compelling as it might be, but it is at all times energetic and well-disciplined. I know of no better recording of Schnabel's piano. Returning to Bachaus and Boult, I would not say that the saving offered would be compensation for the smaller amount of music.

In B flat, opus 83. Horowitz and the

NBC Orchestra led by Toscanini. V-Set 740—\$6.50. [***ff\$\$. Schnabel and the BBC Orchestra led by Boult. V-Set 305—\$6.50. [*ff\$\$.]

THE noble, mellow brilliance of Carnegie Hall is all about the sound of the Horowitz-Toscanini version, for the sponsors finally gave up their uneven battle against Studio 8H, at least for this session. One can say little that is not good about the golden ear-filling richness of sound in this recording, or, for that matter, about the impelling, adroit, and insinuating playing of Horowitz. Since Toscanini is hardly the conductor to accept reluctantly the implications of such a score as this, it is, for once, really a symphony with piano obbligato. Some of the breaks are abrupt, but the sheer overpowering virtuosity of the whole enterprise is difficult to resist. Schnabel's treatment of the music remains a triumph of reasoned surety, of mature eloquence and rock-ribbed solidity. However, the orchestral sound is of another, and lower, standard, the solo horn is not always reliable, and Boult, though an admirable musician, is hardly a Toscanini.

VIOLIN AND ORCHESTRA

In D, opus 77. Szigeti and the Halle Orchestra led by Hamilton Harty. C-Set 117—\$5.50. [**fff\$\$. Heifetz and the Boston Symphony Orchestra led by Koussevitzky. V-Set 581—\$5. [***ff\$\$. Kreisler, with the London Philharmonic Orchestra and Barbirolli. V-Set 402—\$5. [*ff\$\$.]

THERE is no doubt that more of the Brahms concerto reaches the outward ear in the Heifetz performance any more than there can be doubt that more of it reaches the inward ear in the Szigeti, despite its considerable mechanical inferiority. On the listener's preference to

have one or the other assuaged will depend his choice. It would be unfair to contend that there are not solid musical merits in the first or high technical finish in the second, but the line of demarcation between them is plain. Heifetz will sacrifice an occasional musical point to preserve the finish and sheen of his playing; Szigeti, similarly, will tolerate a rough tone or a squeezed note in order to project to the full the substance of the music as he conceives it. In his conception there are a sweep and fluidity, an elevation of style and feeling that are *sui generis*. Heifetz is equal to all but the final eloquence; and it is this that will incline the discriminating listener to the Szigeti. The recording of the latter cannot be fairly measured against the tingling splendor of the sound the Victor engineers have contrived to capture

in Boston's Symphony Hall, nor is the conducting so vigorous or alert. However, the relationship of violin and orchestra under Harty is perfectly proportioned, the sound of it satisfactory. Consideration of the Kreisler performance has been omitted from the previous discussion for the reason that its major strengths cannot compare with the minor ones of the two other versions. It is not as sound, musically, as the Heifetz, less technically adroit than the Szigeti. What this artist does supply is a certain tender reflectiveness that is occasionally appropriate to the music, more often not. Then, too, the insecurities of intonation, the retarding of challenging technical passages are serious blemishes. Barbirolli conducts the orchestra in rather determinedly noncommittal fashion, and the recording is full-bodied.

VIOLIN AND VIOLONCELLO

In A minor, opus 102. Jascha Heifetz, violin, Emanuel Feuermann, cello, and the Philadelphia Orchestra conducted by Ormandy. V-Set 815—\$4.50. [**ff\$\$].

THE repertory is indeed enriched by this fluent, virile performance, though those whose estimate of the score was established by the Casals-Thibaud-Cortot set will find it an accomplishment of another order. The utter unanimity of expression in that performance is not duplicated

here, and the loss is an undeniable one; but the magnificent range and power of Feuermann's technique, the questing brilliance of Heifetz's execution are the elements of a memorable experience. Ormandy is inclined to strain for orchestral effects, as if concerned that his part in the performance might be forgotten. However, the orchestra plays splendidly for him, and the reproduction is in every way admirable.

ORCHESTRAL WORKS

OVERTURES

Akademisches Fest, opus 86. Bruno Walter and the Vienna Philharmonic Orchestra. V-12190—\$1. [**ff\$\$].

John Barbirolli and the Philharmonic Symphony Orchestra. C-Set 200X—\$2.50. [**f\$\$.]. Mengelberg and the Concertgebouw Orchestra of Amsterdam. C-Set X42—\$2.50. [*ffff\$\$.]. Gabrilowitsch and the Detroit Symphony Orchestra. V-6833—\$1. [*ffff\$\$.].

Fritz Stiedry and the orchestra of the Berlin State Opera. D-25146—\$75. [*ff\$\$.].

THE Barbirolli version is the most recent of these, but the quality both of performance and reproduction is a shabby betrayal of the opportunity presented. Barbirolli conducts in a metronomical manner, and the orchestra sounds poorly. Thus it can

be said of the collection, only one performance—that by Walter—merits serious musical discussion. Those of Mengelberg and Gabrilowitsch are wholly disqualified by inferior recording. The Stiedry recording is also antiquated, but the relationship of quality and price is more reasonable. Walter plays the work with admirable emphasis and plentiful contrast, though there is an element of humor in the score that could be made more prominent. The reproduction is good.

*Tragische, opus 81. Toscanini and the BBC Orchestra. V-15386-89-\$2. [***ffff\$]. Beecham and the London Philharmonic Orchestra. C-Set X85-\$2.50. [**ff\$].*

SERENADES

No. 1 in D, opus 11. *Minuet and Scherzo. Leo Blech and the London Symphony Orchestra. V-11458-\$1. [*f\$]. Minuet only. Gabrilowitsch and the Detroit Orchestra. V-6834-\$1. [*f\$]\$.*

NEITHER of these can be recommended with enthusiasm, initially because the recording in both instances is old-fashioned, and in the second place because they are mere fragments of the complete work. If a choice must be indicated, it is indubitably in favor of Blech, who plays the music with good energy

SYMPHONIES

No. 1 in C minor, opus 68. *Weingartner and the London Symphony Orchestra. C-Set 383-\$5.50. [**ff\$]. Walter and the Vienna Philharmonic Orchestra. V-Set 470-\$5.50. [**ff\$]. Stokowski and the Philadelphia Orchestra. V-Set 301-\$5.50. [**ffff\$]. Klempener and the Berlin Philharmonic Orchestra. D-25487-92-\$4.50. [*ff\$].*

THERE is no version of this work whose merits are outstanding enough to earn a clear choice. Between the solidly academic treatment of Weingartner and the rashly romantic ex-

IN ALL musical respects the Toscanini performance of this work is clearly preferable. However, the odd side of these two disks contains a part of the finale of Beethoven's first symphony, while the similar portion of the Beecham recording compactly presents the whole of Mozart's *Figaro* overture (played, incidentally, with exceptional dash). Those who want the best available interpretation of the Brahms overture, exemplifying fully the breadth and weight of this music, will accept the other disabilities of the Toscanini offering. The recording in both cases is good, though there is an advantage of clarity and tonal fidelity in the Toscanini.

and accentuation. Gabrilowitsch's ability as a conductor is poorly represented by this disk.

No. 2 in A, opus 16. *Richard Korn conducting the Alumni Orchestra of the National Orchestra Association. V-Set 774-\$4. [**ff\$]\$.*

BOTH orchestra and conductor are indeed of modest merit to find themselves in a Red Label album. Korn is a painstaking musician and may become a conductor of consequence, but he does not enliven this score conspicuously. The recording is faithful to Victor's capable average.

citement of Stokowski is the indeterminate fluctuation of Walter, which in the introduction to the first movement is more drastically retarded than anything in the Stokowski and in the finale is more drily matter-of-fact than any manifestation of Weingartner. The better recording of the latter offsets the consistently more dramatic approach of Stokowski, which becomes more than a little tiresome. The recording of the Klempener version is weak and the surfaces noisy, but the performance has earnestness and vitality.

No 2 in D, opus 73. Beecham and the London Philharmonic Orchestra. C-Set 265—\$5.50. [**ffff\$]. Ormandy and the Philadelphia Orchestra. V-Set 694—\$6.50. [***f\$\$]. Barbirolli and the Philharmonic-Symphony Orchestra. C-Set 412—\$5.50. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-Set 82—\$6.50. [*ffff\$].

ONE hardly thinks of Beecham as a "Brahmsianer," but this recording is evidence that even such an accomplishment is not outside the range of his talents. His treatment is unorthodox in its avoidance of the conventional heavings and swellings, in its lack of churning and excitement: but always plausibly so. The basic chamber music style of the scoring (save for the finale) has been truly appraised and skillfully imparted to the orchestra. All of this is finely reproduced in a recording of sweet warmth and unostentatious clarity. If one desires a fuller, more robust treatment, it should be Ormandy's, for the orchestra, at least, performs with distinction, and it is abundantly reproduced. Barbirolli's calm, intelligent performance has neither the spiritual elevation of Beecham's or the physical excitement of Ormandy's, which leaves it, to my taste, in a middle position of slight utility. The old Stokowski version (of 1930) is now expensive for what it offers, though it is superior, as a conception, to most of Stokowski's Brahms.

No. 3 in F, opus 90. Weingartner and the London Philharmonic Orchestra. C-Set 353—\$4.50. [**ff\$\$]. Walter and the Vienna Philharmonic Orchestra. V-Set 341—\$4.50. [**ffff\$]. National Symphony Orchestra conducted by Hans Kindler. V-Set 762—\$4.50. [***f\$\$]. Frederick Stock and the Chicago Orchestra. C-Set 443—\$4.50. [**f\$\$]. Stokowski and the Philadelphia Orchestra. V-Set 42—\$5.50. [*ff\$]. Mengelberg and the

Concertgebouw Orchestra of Amsterdam. C-Set 181—\$4.50. [*f\$\$\$]. AS THE citations indicate, the division of credit between Weingartner and Walter amounts to virtual equality—neither performance is remarkable and the recording in each case is satisfactory, but no more. The difference, then, is between the ruddy, warm-fibered *emotion* of Walter, the more constrained genial *feeling* of Weingartner. My choice, personally, is for the latter, because the musical texture is more carefully enunciated, the choirs of the orchestra differentiated with greater success. Of the two newer versions, neither offers values that are discussible in such terms. The orthodox, intelligent performance of Stock is badly blurred and distorted by the reproduction, and the clean, brilliant-sounding one of Kindler is miserably erratic in tempos, injudicious in phrasing, and devoid of personal viewpoint. Both the Stokowski and Mengelberg versions belong to another era of recording and possess no musical values to overcome their serious mechanical deficiencies.

No. 4 in E minor, opus 98. Koussevitsky and the Boston Symphony Orchestra. V-Set 730—\$. [***f\$\$]. Weingartner and the London Symphony Orchestra. C-Set 335—\$5.50. [**ffff\$]. Walter and the BBC Orchestra. V-Set 242—\$5.50. [**f\$\$]. Stokowski and the Philadelphia Orchestra. V-Set 185—\$5.50. [*ffff\$]. Hermann Abendroth and the London Symphony Orchestra. V-Set 7G—\$4.75. [*f\$\$\$].

THOUGH I value Weingartner's conception of this work higher than Koussevitsky's, it would be foolish to say that the total of magnificent playing, superb recording, and generally reasonable statement on the Boston disks is not a better summation of the score than the London orchestra achieves. This is one of

the triumphant evidences of the Boston orchestra's quality and, as such, of its own excellence. Weingartner's strong architectural sense, his feeling for line and phrase are wholly relevant to this work, especially in the finale, but what can be heard of them is not quite enough. Walter's strain of crowding emotion, his refinement in melodic statement are also illuminating here, but

there are also excesses of these traits to burden a performance already hampered by insufficient recording. The brand new Stokowski is a dismal failure, both for the thin, nasal characteristic of the recorded sound and the constant (or rather inconstant) alterations of tempo and distentions of phrases. The shabby Abendroth job is not an economy at the price.

VARIATIONS

On a theme by Haydn, opus 56a. *Toscanini and the New York Philharmonic-Symphony Orchestra.* V-Set 355—\$3.50. [**ffff\$\$.] *Weingartner and the London Philharmonic Orchestra.* C-Set X125—\$2.50. [**ff\$\$.] *Henry Wood and the Queen's Hall Orchestra.* D-25595-6—\$1.50. [*f\$\$.] *Casals and London Symphony Orchestra.* V-Set 16G—\$2.50. [*ffff\$\$.]. EVEN with the discount for improvements in recording technic in the last four years or so, it is obvious that the collaboration of Toscanini and the Philharmonic was more fruitful than most of his current ones. The challenge asserted by the Weingartner version is by no means inconsequential, but there can be no disguising that this effort is simply not on the level of the Toscanini. The perceptions are less keen, the demands of the conductor on his players not so exacting. There are some variations (particularly the lyric ones) in which I prefer Weingartner's yield and softness, but the proportions of the work as a whole

are more justly aligned by Toscanini. The economy version of Wood is sedate and unpretentious, capably played by the orchestra. However, the recording is thinnish, lacking in body and resonance. Nevertheless, it is a better value than the old, undernourished version by Casals.

Two-Piano Versions. *Bartlett and Robertson, pianos.* C-Set X181—\$2.50. [**ffff\$\$.] *Pierre Luboschutz and Genia Nemencoff, pianos.* V-Set 799—\$2.50. [**ffff\$\$.].

TO MY mind, only duo-pianists could be interested in a recording of this version by Brahms of his own score, for certainly the music is incomparably more accessible and communicative in the versions cited above. However, there can be distinctions even so, principally related to the dynamic resources of Bartlett and Robertson, their gift for fluid statement, and the quality of their piano tone—in all of which they are the superior of their competitors.

QUARTETS STRINGS

No. 1 in C minor. *Busch Quartet.* V-Set 227—\$4.50. [**ff\$\$.].

THERE have been various alternatives to this in previous catalogues, but this one alone has survived. It is, in totality, a soundly disciplined performance, powerful and intent,

but I prefer more flexibility and resilience in the playing. The cello tends to be loud, but the recording is otherwise satisfactory.

In A minor, opus 51, No. 2. *Budapest Quartet.* V-278—\$4.50. [**fff\$\$.].

THIS is not altogether the Budapest

Quartet as one knows it today (the violist is a predecessor of the current Kroyt), but there is essentially the same incandescence of tone, an equal breadth of statement, similar strength of feeling. The work is, in truth, a little light for the best qualities of the group to assert themselves, but there is certainly a sufficiency of musicianship and technical skill in the playing. The fine slow movement is majestically played.

In B flat, opus 67. *Budapest Quartet.*
V-Set 183—\$4.50. [**ffff\$].

EXCITEMENT, energy, and light spirits are equally conspicuous in this performance. It is, without doubt, one of the best chamber music performances in the Victor catalogue, though there should be the footnote that it is not actually included in that compendium. (By some quirk of bookkeeping it is not mentioned in any of the several logical categories in the 1940 edition.) The recording is thoroughly satisfactory.

STRINGS AND PIANO

No. 1 in G minor, opus 25. *Artur Rubinstein and Messrs. Onnou, Hal-leux, and Maas.* V-Set 234—\$4.50.
[**ffff\$].

RUBINSTEIN's reputation as a virtuoso would not seem to proclaim him a fitting interpreter for this work, but it is a beautifully balanced, thoroughly intelligent, and cultivated performance that he has put to his credit. Some of the string-playing is a bit placid, but the balance of parts is splendid. In the finale ("Rondo alla zingarese") Rubinstein takes the lead, with destructive effect on the placidity of the strings and a compensating service to the music. Rubinstein's mastery of the technical detail is fabulously good—

enormously facile, but still within the chamber music frame.

No. 2 in A major, opus 26. *Serkin and Messrs. Busch, Doktor, and Busch of the Busch Quartet.* V-Set 346—\$4.50.
[**ffff\$].

THE string tone of the Busch ensemble is a trifle dull, but this at least has the merit of setting off to the fullest the brightness and gleam of Serkin's impeccable piano-playing. Each movement is marked by a fine homogeneity of tone, in which Serkin asserts his talent for playing under the strings, of blending his tone to the end of a wholly single-minded performance. The recording is excellent.

QUINTET

STRINGS

In F major, opus 88. *Budapest String Quartet, with Alfred Hobday.* V-Set 466—\$3.50. [**ffff\$].

HOBDAY has participated in various ensemble recordings, but nowhere with more distinction than in this album. It is in all respects an admirable job and can be recommended with thorough enthusiasm. The temper of the Budapest players is intimately suited to the needs of this music, and the recording is skillfully accomplished.

In G major, opus 111. *Budapest Quartet,*

with Hans Mahlke. V-Set 184—\$3.50. [**ffff\$].

IT is a rare privilege for the music lover to have access to two such splendid performances of related works as this and the one above. The recording here is less full-blooded than the preceding one, but the performance is beautifully sympathetic in impulse and execution. Moreover, despite a certain diminution of force and quantity, the characteristic quality of the Budapest tone is very well-represented.

STRINGS AND CLARINET

In B minor, opus 115. *Reginald Kell and the Busch Quartet.* V-Set 491—\$4.50. [***ffff\$\$.] *Charles Draper and the Lener Quartet.* C-Set 118—\$5.50. [**ff\$\$.].

THERE are two possible approaches to this work, both of them represented in these recordings. One is a free rhapsodic treatment, which takes cognizance of the gypsy elements in the music; the other is a more mathematically precise, straightforward statement. Curiously (in consideration of the usual tendencies of these two string groups) it is the Lener that is relatively rigid, the Busch that is more flexible. It may possibly be a conse-

quence of the collaborating clarinet in each case, for Kell's is the more rhapsodic soul, Draper's the more precise and literal. From this standpoint, it might be hazarded that the former would be happier with the Leners, the latter with the Busches. However, the latter group responds splendidly to the spur of Kell's give and take, the plangency and sheen of his tone. Draper deserves praise for the fullness and purity of his tone, especially in rapid passages; but the quality of his accomplishment is offset by the brittle sound produced by his associates, their tendency to shrillness.

STRINGS AND PIANO

In F minor, opus 34. *Serkin and the Busch Quartet.* V-Set 607—\$5.50. [***ff\$\$.].

SINCE the old Bauer-Flonzaley version has been dropped from the catalogue, there is no contest to the generally excellent version of Serkin and the Busch ensemble. The playing of the quartet is more than a

little soft-spined and sentimental in the slow movement, but Serkin is dependably good under all circumstances. The piano sounds somewhat distant from the microphone when it is playing alone, but the balance in the ensemble passages is first-rate.

SEXTETS FOR STRINGS

In B flat, opus 18. *Pro Arte Quartet, with Alfred Hobday, viola, and Anthony Pini, cellist.* V-Set 296—\$4.50. [*ff\$\$.].

THE conscience and musicianship of this performance are not to be denied, though there is more finicky detail and refinement in the playing than seems necessary. Moreover, the intonation is not so assured as one might desire, and the muscular characteristics of the music are a

little constrained. The recording is somewhat thin but well-balanced.

In G, opus 36. *Budapest Quartet, with Hobday, viola, and Pini, cello.* V-Set 371—\$4.50. [**ffff\$\$.].

A SOLID, well-considered performance, recorded with a good frequency range and excellent dynamic variety. Beyond this, the music lover who puts his faith in the Budapest Quartet will not be disappointed.

SONATAS

PIANO

No. 2 in F sharp minor, opus 2. *Arthur Loesser.* FRM-15, 16, 17—\$6. [*ff\$\$.].

LOESSER plays with fine power and technical assurance, attempting to

master by sheer energy the craggy patterns of this work. His part of the enterprise is admirably achieved, but the recording is lacking in resonance, and the surfaces are

flagrantly noisy. It is also over-priced.

No. 3 in F minor, opus 5. *Harold Bauer.* S-Set 14—\$6. [**ff\$\$].

WITHOUT being clairvoyant it would be impossible to tell why this favorite repertory piece is presently available only from the modest Schirmer list, considering the weird choices

of material to be found in duplicate elsewhere. Bauer plays with incontestable strength and sound knowledge of the score, but his tendency to make a cough of a sigh, an explosion of an exclamation, asserts itself too often. The recording is quite good, clear, and resonant.

PIANO AND CLARINET

No. 1 in F minor, opus 120, No. 1. *David Weber, clarinet, and Ray Lev.* M-Set 27—\$5. [*f\$\$.]

WEBER has neither the technical control nor the artistic subtlety to deal justly with this score, especially as his tone tends to become shrill in the upper register. However, the recording is at least valuable for directing attention to the breadth and incisiveness of Miss Lev's playing, the salience of her tone. The recording per se is successful, but the surfaces add a third level of sound to the two contrived by the composer.

No. 2 in E flat, opus 120, No. 2. *William*

Primrose, viola, and Gerald Moore, pianist. V-Set 422—\$3.50. [**ffff\$]. IN THIS opinion, the alternate version of Brahms is preferable to the original, both because the string instrument has more dynamic variety than the clarinet and also because the line of the work can be better preserved by the bow than by the breath. Perhaps this is an impression engendered by the magnificence of Primrose's equipment, the richness and brilliant metal of his tone. Moore adds to the sum of the recording piano playing of high quality. The reproduction is excellent.

PIANO AND VIOLIN

No. 1 in G, opus 78. *Adolf Busch and Rudolf Serkin.* V-Set 121—\$3.50. [**ffff\$].

THE geniality and charm of this score are beautifully represented by these two redoubtable collaborators. Busch's tone is lighter than one would believe possible, an imposing tribute to his artistic sense. Serkin, too, plays with more than customary ebullience. The recording is excellent.

No. 2 in A, opus 100. *Busch and Serkin.* V-8359-60—\$2. [**fff\$]. *Albert Spalding and André Benoist.* V-Set 288—\$3. [***ff\$].

SPALDING's tone here is uncommonly suave and solid, Benoist acquires himself admirably, and the recording engineers have given them skillful assistance. Those who are fond of Spalding could hardly find a

better example of his ability or a more characteristic example of his interpretative inclinations. However, those who are interested primarily in Brahms will not even need the attraction of a lower price to prefer the Busch-Serkin version. The recording is not quite so full, but the sense of the work is much better comprehended. The elements of this are a sharper dynamic thrust in the first movement, greater tact and sensibility in the slow movement, a broader stride in the finale. The compression of the work onto four 12-inch sides requires a break in the middle of the slow movement (which begins halfway through the second side), but the resulting economy is not to be discounted.

No. 3 in D minor, opus 108. *Joseph Szigeti and Egon Petri.* C-Set 324—

\$3.50. [***ffff\$\$.] *Paul Kochanski and Artur Rubinstein.* V-Set 241—\$3.50. [*ff\$\$.] *Roman Totenberg, violin, and Adolf Baller.* M-Set 43—\$5. [**ff\$\$.].

EVEN were the competition to the Szigeti-Petri set more formidable than it is, one could hardly be dissuaded from favoring it. Szigeti's remarkably thoughtful treatment of the score is, in itself, a rare experience, especially when it is complemented by such piano playing as Petri's. (It should be noted that this is the celebrated Egon Petri, not Endre Petri, who was for a time Szigeti's accompanist.) The recording is not as full as it might be, but

the tone quality is good. Despite Kochanski's nasal tone, his is first-rate violin playing, though not so applicable to this Brahms sonata as it might be to certain other works. But the outstanding element of this set is the splendid performance by Rubinstein, the most subtle and interesting I have ever heard of the piano score. Students will find it extremely illuminating. The recording is weak. Neither Totenberg nor Baller is a musician of the caliber they challenge, and their intelligent effort is pitched lower, both in spirit and skill. The recording is good, the price excessive.

PIANO AND VIOLONCELLO

No. 1 in E minor, opus 38. *Gregor Piatigorsky and Artur Rubinstein.* V-Set 564—\$3.50. [***ff\$\$.] *Feuermann and Theodore Van Der Pas.* C-Set 236—\$3.50. [**ff\$\$.].

EITHER of these is a wholly satisfactory treatment of the score, though each has its points of individual excellence. The bigness and breadth of Piatigorsky's tone are beautifully ear-filling, but the brilliant focus of the sound Feuermann produces in the upper reaches of his

instrument is unique. If there is an artistic advantage for the Victor set, it may be attributed to the confidence and power of Rubinstein. Mechanically, too, this version is impressive.

No. 2 in F, opus 99. *Casals and Horszowski.* V-Set 410—\$4.50. [***ffff\$\$.] CASALS' art is splendidly mirrored by the recording. That fact is assurance that the music has been re-created as completely as the composer could desire.

SONGS

The songs of the Society Set No. 1 are listed in the alphabetical sequence, properly notated.

An Sonntag Morgen. *Alexander Kipnis, with E. V. Wolff.* V-17747—\$1. [**ff\$\$.].

THE big voice of Kipnis sometimes commands the singer, rather than vice versa, but it is a representative performance, well-reproduced. Unfortunately it occupies the second half of a disk, without separation from the first song.

An die Nachtigall. *Lotte Lehmann with Paul Ulanowsky.* C-17274—\$.75. [**ff\$\$.]. Nancy Evans, alto. D-25720—\$.75. [**f\$\$.]. *Kipnis and*

Gerald Moore. V-Set 522—\$.50. [**ff\$\$.].

OF THE versions available individually, the Lehmann is much the more eloquent and stylistic. She also has splendid support from Ulanowsky. Even without these factors, it is a much better recording than the modest effort of Evans. The Kipnis disk is part of the Society Set No. 1, and a thoroughly excellent one.

Auf dem Kirchhofe. *Hulda Lashanska, soprano.* V-2025—\$.75. [****\$\$.]. *Kipnis.* V-17749—\$.1. [**ff\$\$.]. *Lehmann.* C-17274—\$.75. [**f\$\$.]. BOTH the Kipnis and Lehmann versions are newer, more lifelike than

the Lashanska, but she sings with more composure than either, and a good deal more control. Lehmann is frequently out of tune, and Kipnis prefers to bellow rather than sing the music. The quality of reproduction, however, should not be confused with these artistic details.

Botschaft. *Lotte Lehmann.* V-1857—\$7.55. [**fff\$\$.] *Ria Ginster.* V-8763—\$1. [**f\$\$.].

NEITHER of these is without flaw, but the exaltation and fervor of Lehmann's singing entitles her to the preference of this listener. Her intonation is sometimes at fault, but the emotion throughout is wholly authentic. Ginster is more composed, perhaps a shade more accurate; but the quaver in her voice becomes offensive. Her accompanist, Gerald Moore, is more aggressive than Lehmann's Erno Balogh.

Da unten im Tale. *Lehmann and Paul Ulanowsky.* C-71059—\$1. [**fff\$\$.] *Ernst Wolff.* C-69542—\$1. [**f\$\$.].

I AM captivated by the quality of Lehmann's constrained eloquence in this song, but her evasions of the pitch are not pleasant. However, there is nothing in the Wolff disk to be estimated even comparatively, for his vocal limitations are too extreme to be discussed.

Dein blaues Auge. *Kipnis and Wolff.* V-17746—\$1. [***f\$\$.]. *Marian Anderson and the Philadelphia Orchestra led by Ormandy.* V-15409—\$1. [***f\$\$.].

EVEN were Kipnis's performance not so magnificently rich as it is, I would prefer it to the thickly orchestrated, over-sonorous version with Anderson and Ormandy. Both reproductions are first-rate, but Kipnis is the superior artist here.

Erinnerung. *Kipnis.* V-Set 522—\$6.50. [**ff\$\$.].

NOT available separately.

Erlaube mir, fein's Mädchen. *Lehmann, with Ulanowsky.* C-71059—\$1. [**fff\$\$.] *Elena Gerhardt.* V-7795—

\$1. [**fff\$\$.]. *Ernst Wolff.* C-69542—\$1. [**f\$\$.].

GERHARDT's artistry is splendidly apparent here, but the reproduction of her voice is thinnish and not in the class of the Lehmann disk. Thus it is the preferential version. I can see no virtue in Wolff's performance.

Es rauschet das Wasser. *Rose Bampton, alto, and Conrad Thibault, baritone.* V-7760—\$1. [**f\$\$.].

THESE records are half-a-dozen years old (others of the group are listed in their alphabetical places), and the ability of the artists involved has altered much since they were made. As evinced on these disks, they are serious and talented singers without conspicuous individuality. Sylvan Levin is the able pianist.

Es steht ein' Lind. *Ernst Wolff.* C-69541—\$1. [**f\$\$.].

WOLFF's quavery voice is a serious limitation to the effect of his enthusiastic emotionalism. The recording is no more than tolerable.

Feinsliebchen, du sollst mir nicht barfuss geh'n. *Lehmann.* C-71059—\$1. [**fff\$\$.]. *Gerhardt.* V-7795—\$1. [**fff\$\$.]. *Wolf.* C-69541—\$1. [**ff\$\$.].

I CAN find no reason to alter the judgment expressed above on "Erlaube mir, fein's Mädchen" by the same singers.

Feldeinsamkeit. *Gerhardt.* V-7793—\$1. [*ff\$\$.]. *Kipnis.* C-7204—\$1. [*f\$\$.].

Maria Müller. V-15218—\$1. [**f\$\$.].

AMONG these three singers Kipnis has the most voice at his disposal, but the effect of it is invalidated by his lugubrious treatment of the music. Gerhardt sounds as though she were singing in an empty concert hall (a reasonable condition for many sopranos but not for this eminent artist), but the delivery of the music is superb despite the thready condition of her voice. Müller's voice shows the effect of

too many Sieglindes and Aidas; she simply does not have the control for a sustained line in this tempo nor, incidentally, the artistry for this reflective pattern.

Gang zur Liebsten. Kipnis. V-17746—\$1. [**ff\$\$.] *Conrad Thibault.* V-1611—\$75. [*ff\$\$.].

A TRULY distinguished performance by Kipnis, warmly felt, remarkably articulated. Thibault's equipment is much inferior, the reproduction in no way comparable.

Geheimnis. Kipnis. V-17747—\$1. [**ff\$\$.].

A SKILLFUL performance, finely recorded.

Ich wondte mich und sahe un. Bampton. V-1610—\$75. [*ff\$\$.].

THE vocal quality here is more than satisfactory, but Bampton does little with the internal qualities of the music.

Immer leiser wird mein Schlummer. Gerhardt. V-6755—\$1. [****ff\$\$.] *Kipnis.*

C-7204—\$1. [*ff\$\$.] *Anderson.* V-15409—\$1. [***ff\$\$.]. *Schumann.* V-1837—\$75. [**ff\$\$.].

BOTH the Anderson and Schumann recordings are vocally superior to Gerhardt's, but both, unfortunately, have orchestral accompaniments. Moreover, there is a concentration of emotion in the older singer's version that projects its eloquence more directly. Thus, despite its occasional thinness of sound, it is a more satisfying performance. The Kipnis version has considerable merit, but this is hardly a song for a male voice.

In stiller Nacht. Kipnis. V-17744—\$1. [**f\$\$.].

THE amount of Kipnis' voice is excessive for this song, but he shades it superbly, achieving a relatively intimate effect. Certainly his feeling for the material is splendid.

In Waldeinsamkeit. Kipnis. V-17747—\$1. [**ff\$\$.].

A SUMPTUOUS job of singing, moodful and expressive, but also technically impeccable. E. V. Wolff pro-

vides a very fine accompaniment here.

Jäger, Der. Schumann. V-1756—\$75. [**ff\$\$.].

A FROLICsome conceit, delightfully sung by Schumann, whose voice is precisely right for it. The attraction of the disk is enhanced by the three other brief songs that are included with *Der Jäger*.

Jäger und sein Liebchen, Der. Bampton and Thibault. V-7761—\$1. [*f\$\$.].

THE performance has its limitations, but the song is not apt to be recorded again in the immediate future.

Kein Hous, keine Heimat. Thibault. V-1611—\$75. [*f\$\$.].

THE citation for "Gang zur Liebsten" is also applicable here.

Mädchen spricht, Das. Lehmann. V-1857—\$75. [**ff\$\$.].

A CHARACTERISTIC example of the singer's skill, emotionally potent and musically sophisticated.

Mainacht, Die. Lotte Lehmann. C-71060—\$1. [**ffff\$\$.] *Lashanska.* V-2025

—\$75. [**ff\$\$.] *Ria Ginster.* V-7821—\$1. [**ff\$\$.] *Marian Anderson.*

V-14610—\$1. [*ff\$\$.]. *Lehmann.* D-20285—\$50. [*ff\$\$.]. *Kipnis.*

V-Set 522—\$6.50. [**ff\$\$.].

FOR her exalted projection of this song Lehmann seems to have regained some of the vocal splendor of her prime, shaping the phrases with lovely flexibility and warmth. There is less sheer vocal merit in the Lashanska version, but there is a good deal more atmosphere in her singing than in either Ginster's or Anderson's. The old Lehmann disk is also an admirable interpretation, but the reproduction is mediocre. The range of the song is not kind to Kipnis, which adds not at all to the attraction of his Society Set.

Maria, ging aus wandern. Ernst Wolff. C-69542—\$1. [*f\$\$.].

NOT recommended.

Meine Liebe ist grün. Lehmann. V-1733

\$75. [**ffff\$]. *Kipnis*. V-17746-\$1.
[**ffff\$].

I AM not an enthusiast for either of these, for Lehmann's voice is unpleasantly shrill in this performance (a very unsatisfactory reproduction as well) and the Kipnis voice is no match for music of this movement and stride. In addition, it is the second song on a disk that has no separating blank spaces.

Mein Mädel hat einen Rosenmund. *Lehmann*. V-1857-\$75. [**ffff\$]. *Gerhardt*. V-7795-\$1. [*f\$\$]. *Kipnis*. V-17744-\$1. [*f\$\$]. *Wolff*. C-69542-\$1. [*f\$\$].

UNDER pressure I would indicate a reluctant preference for the Lehmann version, if only to respect the intentions that she does not realize, but I find all of these versions unattractive. The Gerhardt is very thin, blemished by an intrusive modulation from the preceding song, the Kipnis elephanishly kittenish, and the Wolff just bad. If the question of recording is a factor, the Kipnis is by far the best.

Nachtigall, Die. *Schumann*. V-1756-\$75. [**ffff\$]. *Gerhardt*. V-7793-\$1. [*ffff\$].

THERE is a sensuousness and vocal richness in Schumann's voice that Gerhardt cannot parallel. The great artistry of Gerhardt's delivery is impaired by the hollow acoustical background.

Nonne und der Ritter, Die. *Bampton and Thibault*. V-7760-\$1. [*f\$\$].

SEE comment under "Es rauschet das Wasser."

O kühler Wald. *Kipnis*. V-17746-\$1.
[**ffff\$]. *Karl Erb, tenor*. V-4403-\$75. [**f\$\$].

A SUPERBLY atmospheric performance, finely reproduced, earns a preference for Kipnis. The Erb voice is limited indeed, though beautifully supported by Bruno Seidler-Winkler's piano playing.

O liebliche Wangen. *Lehmann*. C-71060-\$1. [**ffff\$].

THERE is plentiful spirit in Lehmann's performance, but the elements that are of the flesh are hard-pressed. Certainly it is an interpretation worth owning, despite its weaknesses.

Ruhe, Süssliebchen. *Kipnis*. V-17745-\$1.
[**ffff\$].

A BEAUTIFULLY modulated performance by Kipnis, artful in the extreme. The recording is especially good.

Sandmännchen. *Lehmann*. D-20286-\$50. [**ff\$]. *Kipnis*. V-17744-\$1.
[*f\$\$]. *Schumann*. V-1838-\$75.
[**f\$\$].

DESPITE the vast inferiority of the recording, I prefer the humanity and warmth of Lehmann's effort to the elaborate simplicity of Kipnis. Similarly, the affected singing of Schumann moves me not at all.

Sapphische Ode. *Kerstin Thorborg*. V-16969-\$1. [**ffff\$]. *Hulda La-shanska*. V-7085-\$1. [*f\$\$].

THORBORG's performance is not more than creditable, but she is not guilty of such tastelessness as the chorus and orchestra that accompany La-shanska. Rosenek's piano-playing is a decided assistance to Thorborg.

Schmied, Der. *Lehmann*. D-20286-\$50.
[*ff\$]. *Anderson*. V-15409-\$1.
[**ffff\$].

IT WOULD be unfair to compare the richness of Anderson's voice with the economy of Lehmann's, but the surging power of the latter's conception is not to be denied. Moreover, the orchestral background to the version by Anderson is neither relevant nor skillful.

Schwesterlein. *Wolff*. C-69541-\$1.
[**ffff\$].

THE best of Wolff's musicianship and genuine feeling is to be found in this disk. It can hardly be described as fastidious singing, but much of the quality of the music is perceptible.

Sonne scheint nicht mehr, Die. *Wolff*. C-69542-\$1. [*f\$\$].

SEE entry for "Es steht ein' Lind."

Sonnett, Ein. Kipnis. *V-Set 522*—\$6.50.
[**ff\$\$].

THE music lover must forego this choice item unless he is willing to accept Victor's decree that he must buy \$5.50 more worth of records along with it.

Sonntag. *Lehmann.* *C-71060*—\$1.
[**ffff\$]. *Kipnis.* *V-Set 522*—\$6.50.
[**f\$\$].

ONE of the most characteristic performances in the Lehmann album, even to the pinched upper tones and notes forced off pitch. The recording is good. As for the excerpt from the Society Set, one will hardly be irreparably poorer without it.

Ständchen. *Gerhardt.* *V-7793*—\$1.
[**ff\$\$]. *Kipnis.* *V-Set 522*—\$6.50
(not available separately). [**ff\$\$].
GERHARDT sings this music with charming sympathy and understanding if with less than an ideal amount of vocal power. However, she manages to impart an unexpected quality of girlishness to her tones. Needless to say, this feat is beyond the powers of Kipnis; just as possession of the record is beyond the power of the music lover unless he invests in the whole album.

Therese. *Lehmann.* *V-1733*—\$.75.
[*ff\$\$].

AN INSINUATING and deftly effective performance by Lehmann is poorly recorded on this disk. The pianist, Erno Balogh, sounds as though his instrument were occupying an adjacent studio.

Tod, das ist die kühle Nacht, Der. *Lehmann.* *V-1733*—\$.75. [*ff\$\$]. *Schumann.* *V-1838*—\$.75. [**f\$\$].

THE Schumann version is perhaps a shade better recorded than the Lehmann, but I find the depth and immediacy of emotion in the latter more to my taste. Also, the music places less strain on her voice than some of the Brahms songs previously discussed. Here, too, the piano is

badly placed in relation to the voice.

Treue Liebe. *Ginster.* *V-8763*—\$.1.
[**f\$\$].

As a performance this is more conspicuous for the care and sensitivity of the singing than it is for emotional communication. Gerald Moore does a beautiful job of the piano accompaniment.

Überläufer, Der. *Kipnis.* *V-17749*—\$1.
[**ff\$\$].

A FINE evidence of Kipnis' superior musicianship, his taste, and his vocal control.

Vergleichliches Ständchen. *Schumann.* *V-1756*—\$.75. [**ff\$\$]. *Lehmann.* *D-20285*—\$.50. *Kipnis.* *V-Set 522*—\$6.50 (not available separately). [**ff\$\$].

MY ENTHUSIASM for the Schumann performance would be greater were the insinuation in her tones not quite so conscious. However, it is for the most part a successful undertaking and much better recorded than the Lehmann. It is difficult to associate a capricious maiden with Kipnis' *basso-cantante*.

Verrat. *Kipnis.* *V-Set 522*—\$6.50 (not available separately). [**ffff\$].

Vor dem Fenster. *Kipnis.* *V-17745*—\$1.
[**ff\$\$].

THOUGH this is in the medium tempo well suited to Kipnis' substantial voice, there are faults of intonation that diminish the effect of his effort.

Vier ernste Gesänge. *Rose Bampton.* *V-1610-11*—\$1.50. [*f\$\$]. *Kipnis.* *V-Set 522*—\$6.50 (not available separately). [**ff\$\$].

It is an absurd circumstance that compels a recommendation for so immature a performance as Bampton's in contrast to the eloquence and strength of that by Kipnis. The ridiculous price of the latter is a consequence of the fact that it can only be purchased in an album with four other disks.

Von ewiger Liebe. *Gerhardt.* *V-6755*—\$1. [*ff\$\$]. *Lehmann.* *D-25806*—

\$7.5. [*f\$\$.]. *Kipnis*. V-Set 522—\$6.50 (*not available separately*). [*ff\$\$.].

GERHARDT's voice is aged and feeble on this disk, but it is still animated by splendid enthusiasm and artistry. The Lehmann version is eager and, alas, uncontrolled: these are facts aside from the technical inferiority of the recording. Kipnis does a characteristically capable job.

Vor der Thür. *Bampton and Thibault*. V-7761—\$1. [*f\$\$.].

SEE the comment under "Jäger und sein Liebchen."

Wach' auf, mein' Herzensschöne. *Wolff*. C-69541—\$1. [*f\$\$.].

SEE "Feinsliebchen."

Wanderer, Ein. *Kipnis*. V-17749—\$1. [*ff\$\$.].

KIPNIS imparts a deeply tragic accent to this song, phrasing its line with splendid tastefulness.

Wie bist du, meine Königin. *Lehmann*. C-17273—\$7.5. [*ff\$\$.].

For those who consider this the epitome of Brahms's art as a song writer, this will be an especially satisfying performance, for Lehmann sings it with infinite tenderness and sensibility.

Wie froh und frisch. *Thibault*. V-1611—\$7.5. [*f\$\$.].

SEE "Gang zur Liebsten."

Wiegenlied. *Ginster*. V-8763—\$1. [*ff\$\$.]. *Schumann*. V-1756—\$7.5.

[**f\$\$.]. *Hulda Lashanska*. V-7085—\$1. [*f\$\$.]. *Kipnis*. V-17748—\$1. [*ff\$\$.].

THE slight saving offered by the Schumann version does not offset her excessive use of portamento in a palpable effort to increase the expressiveness of her singing. However, she might have safely left this to the considerable resources of her voice. The clean singing of Ginster is thus to be preferred, especially since Lashanska is accompanied by a chorus and orchestra. I do not find Kipnis' voice at all appropriate to this music.

Wie komm' ich denn zur Tür herein. *Gerhardt*. V-7795—\$1. [*ff\$\$.].

THE artistry and sophistication amassed by Gerhardt during her long career as a student of the German art-song are summarized in this performance. There are flaws in the voice, but one is scarcely conscious of them when the high points are as exalted as they are in this interpretation. The piano performance by Coenraad V. Bos is also surpassingly good.

Wie Melodien zieht es mir. *Lotte Schöne*. D-25229—\$7.5. [*ff\$\$.]. *Kipnis*. V-17749—\$1. [**ff\$\$.].

SCHÖNE's brilliant feeling for this song is a source of pleasure to me that transcends the superior fidelity of the Kipnis reproduction. He sings estimably but with no such special sensitivity as Schöne.

Wir wandelten. *Lehmann*. C-17723—\$7.5. [*ff\$\$.]. *Kipnis*. V-17748—\$1. [**ff\$\$.].

As a purely personal preference I am more partial to this music in the soprano register than the one utilized by Kipnis. Both singers perform splendidly, and the choice between them must be made on such a particular basis as this.

Liebeslieder Walzer, opus 52. *Florence Vickland*, soprano, *Evelyn MacGregor*, contralto, *William Hain*, tenor, *Crane Calder*, bass, and *Grace Castagnetta* and *Milton Kaye*, pianists. M-Set 14—\$5. [*ff\$\$.]. *Dr. Frank Black and the NBC orchestra*. V-12229-31—\$3. [**ff\$\$.].

THE Black performance is a more skillful recording, but it is, unfortunately, an arrangement of the original, in which the charm of the voices and duo-pianists is dissipated. The Musicraft set is reproduced without the background of resonance I would prefer, but the singers are able, the spirit of the music successfully conveyed.

Zigeunerlieder. *Madrigal Singers con-*

ducted by Lehmann Engel. C-Set X88—\$2.50. [*f\$\$.] Nancy Evans, alto, with Myers Foggin, piano. D-25719-20—\$1.50. [**ff\$\$.]

By ALMOST any standard—vocal quality, conducting, recording—the effort of the Madrigal Singers is an inferior one. However, the material is so engaging that the opportunity

to hear it, even incompletely, is welcome. One can only hope that the quality of it, as demonstrated here, will encourage a recording by forces better qualified. I do not find the version used by Evans in the catalogue of Brahms' works; and though she sings well, the effect is hardly equal to the original.

VOICE AND ORCHESTRA

Alto Rhapsody, opus 53. Marian Anderson, male chorus and the Philadelphia Orchestra conducted by Eugene Ormandy. V-15408-1919—\$1.75. [***ff\$\$.]

ANDERSON's voice is splendidly ap-

propriate for this music, and she sings it with taste, insight, and feeling. The recording is splendid, the assisting forces all that they should be.

DEUTSCHES REQUIEM

Ich hab' nur Traurigkeit. Florence Austral, with chorus and orchestra. V-9395—\$1. [*ff\$\$.] Emmy Bettendorf. D-25282—\$75. [*f\$\$.].

NEITHER of these disks is mechanically impressive, but that by Austral has at least the virtue of recreating her voice at something near its superlative best. Her singing is admirably disciplined, remarkable for its amplitude and sonority. The chorus and orchestra perform well, though the recording is not much

more than feeble. Bettendorf's singing is also praiseworthy, though here the deficiencies of the recording are such that little of quality emerges.

Wie lieblich sind deine Wohnungen. Irmler Chorus and orchestra. D-25336—\$75. [*f\$\$.].

THERE is sound musicianship in this performance, and generally good discipline of the technical problems. The reproduction is poor.

TRIOS

PIANO, VIOLIN, AND HORN

In E flat, opus 40. Serkin, Busch, and Aubrey Brain. V-Set 199—\$4.50. [**ff\$\$.].

SINCE the capacities of Serkin and Busch are familiar, Brain may be described as the hero of this enterprise. His tone is beautiful in timbre and very finely controlled.

PIANO, VIOLIN, AND VIOLONCELLO

No. 2 in C, opus 87. Myra Hess, Yelly D'Aranyi, and Gaspar Cassado. C-Set 266—\$4.50. [*f\$\$.].

DESPITE the celebrities involved in this recording, the results are no more than passable. Hess is by far the most sympathetic in her treatment of the work, but D'Aranyi's

Even in the fast-moving scherzo there is a minimum of blurring from the horn. Together with the violinist and pianist he projects an admirably refined conception of the work with considerable spirit. The recording is excellent.

violin-playing is small in scale and unduly refined in tone, Cassado's cello productive only of rather woolly sounds. Moreover there is little forcefulness in the basic approach. The recording is clean but deficient in resonance.

PIANO, VIOLONCELLO, AND CLARINET

In A minor, opus 114. *Milton Kaye, Sterling Hunkins, and Ralph McLane.* M-Set 15—\$5. [**\$\$\$].

THERE are good qualities of musicianship in this performance, but neither McLane nor Hunkins is sufficiently master of his instrument

to give the patterns the suavity they merit. The clarinetist phrases well, but his tone is shrill in the upper register, woody elsewhere. Clarity is the dominant virtue of the recording, but it could be warmer in tone.

VARIATIONS FOR PIANO

On an original theme, opus 21, No. 1. *Wilhelm Bachaus.* V-14227—\$1. [*ff\$\$].

A SOUNDLY discriminating performance by Bachaus, and infused with a good deal of feeling. The recording is a little faint, but the quality of the sound is good.

On a theme by Handel, opus 24. *Egon Petri.* C-Set 345—\$3.50. [**f\$\$].

I ADMIRE the delicacy, as sheer piano-playing of Petri's performance, but his treatment as a whole is intellectualized. The sound of his piano is well-reproduced.

On a theme by Paganini, opus 35. *Petri.*

C-Set X8o—\$2.50. [**ff\$\$]. *Bachaus.* V-7419-20—\$2. [*f\$\$].

PETRI's enormous facility and the superiority of the recording accorded it are essential elements in the quality of his performance. Bachaus, certainly, is not at a loss for finger resources, but they count for less since his recording is considerably older. Moreover, Petri's treatment of the work is more subjective and vigorous. Bachaus tends to concentrate on the purely physical patterns, which are by no means the whole of this work.

MISCELLANEOUS PIANO PIECES

BALLADES

Opus 10, Nos. 1 and 2. *Wilhelm Bachaus.* V-7988—\$1. [*ff\$\$]. No. 1 only. *Anatole Kitain.* C-69280—\$1. [*ff\$\$].

BACHAUS's playing is energetic and well-controlled, though not remarkably individual in spirit or temper. The "Edward" ballade (No. 1) is the more successful of the two, and definitely superior to Kitain's version. The recording is satisfactory.

In G minor, opus 118, No. 3. *Bachaus.* V-7991—\$1. [*ff\$\$]. *Eileen Joyce.* D-25782—\$.75. [**f\$\$].

THE performance by Joyce is technically deft and musically sound, but neither as incisive nor as rhythmically alert as that by Bachaus. There is little to choose between the recording of the two.

CAPRICCIOS

In B minor, opus 76, No. 2. *Artur Rubinstein.* V-36289—\$.75. [*ff\$\$]. *Bachaus.* V-14516—\$1. [*ff\$\$].

ONE of the earlier recordings by Rubinstein in the catalogue, this is now included in the cheaper category recently established by Victor. So far as the individual work is concerned, his performance is more at-

tractive than Bachaus's; but, as one may note, the latter disk includes also the Capriccio noted below and thus may be rated a better investment.

In D minor, opus 116, No. 1. *Bachaus.* V-14516—\$1. [*ff\$\$].

SEE entry above.

INTERMEZZI

In A, opus 76, No. 3. *Walter Giesecking.* C-71172—\$1. [**fff\$\$].

IN THIS and the four other intermezzi listed in the sequence below, Giesecking accomplishes some of the most expressive, finely turned playing to his credit on records. There is a sufficiency of sentiment to satisfy any demand for that commodity, but it is administered with a carefully controlling hand. The piano recording is highly satisfying.

In B, opus 76, No. 4. *Giesecking.* C-71172—\$1. [**fff\$\$].

In A, opus 76, No. 6. *Eileen Joyce.* D-25174—\$75. [**ff\$\$].

A SENSITIVE, carefully phrased performance. The piano is well-reproduced.

In A minor, opus 76, No. 7. *Bachaus.* V-7991—\$1. [**ff\$\$].

BACHAUS's understanding of the style, his forthright, energetic approach to the music are all inherent elements in the effect of this performance.

In E major, opus 116, No. 4. *Giesecking.* C-71173—\$1. [**fff\$\$]. *Bachaus.* V-14132—\$1. [**ff\$\$].

GLIESEKING is more adept at matters of this sort than Bachaus, who is inclined to search for hidden meanings and inner voices. Giesecking accepts the plain implications of the notes and vivifies them with his fine tone.

In E flat, opus 117, No. 1, and E flat minor, opus 117, No. 2. *Bachaus.* V-14133—\$1. [**f\$\$]. *Eduard Erdmann.* D-25326—\$75. [*f\$\$]. *William Murdoch.* D-25581—\$75. [*f\$\$].

THE treatment of these works by Bachaus is not so consistent as one might desire—the first is very thoughtfully presented, the second is rather hasty and insensitive—but its composite qualities assay higher than the performances of Erdmann or Murdoch. Erdmann plays the E flat minor "Intermezzo" with valid emo-

tion, but the middle section is over-phrased, sentimental; moreover the recording of the piano is poor. Murdoch does little more than convention decrees, and the reproduction of his instrument is also inferior.

In C sharp minor, opus 117, No. 3. *Erdmann.* D-25783—\$75. [*f\$\$].

UNRESONANT recording and a prosaic conception of the music are the contrary facts that weigh against Erdmann's capable technical performance.

In A minor, opus 118, No. 1, and A, opus 118, No. 2. *Bachaus.* V-7994—\$1. [**ff\$\$].

THE first of these is one of the finest of Bachaus's numerous Brahms recordings, played with genuine savor and fervor. The second is less good but certainly acceptable.

In F minor, opus 118, No. 4, and E flat minor, opus 118, No. 6. *Bachaus.* V-7992—\$1. [**ff\$\$]. No. 6 only. *Giesecking.* C-71172—\$1. [**fff\$\$].

NEITHER of these is illuminated by especial insight. The recording is fairly good, but the piano is lacking in resonance. The Giesecking disk contains only No. 6, but is played with far more warmth than Bachaus summons.

In B minor, opus 119, No. 1, and E minor opus 119, No. 2. *Bachaus.* V-14134—\$1. [**ff\$\$]. *Giesecking.* C-71173—\$1. [**fff\$\$].

CLARITY and precision are wholly at the disposal of Bachaus in these works. However, there are elements in them which require more flexibility than he commands. They are brilliantly supplied by Giesecking for the second of the series, which he plays with superb mood and expressiveness.

In C, opus 119, No. 3. *Myra Hess.* C-4083—\$75. [*fff\$\$]. *Giesecking.* C-17079—\$75. [*fff\$\$]. *Bachaus.* V-14516—\$1. [**f\$\$]. *Eileen Joyce.* D-25391—\$75. [*ff\$\$].

FOR not altogether mysterious reasons this piece has always been identified in the mind of this listener as the "Hess intermezzo." The reasons for this are clearly apparent in a juxtaposition of her performance with any one of the three others listed above. There is a flexibility, warmth, and impetuosity in her response to the music that is not approached by any of her competitors. Giesecking

plays the music intelligently but with an evident lack of this special understanding. Bachaus has more technique at his command than either of the two mentioned above, and a good deal less imagination. One would not be surprised to learn that the interpretation of Joyce was patterned after that of her more famous countrywoman, but the results are on a considerably lower level.

RHAPSODIES

Set of three. Egon Petri. C-Set X183—\$2.50. [f\$\$.]**

I WOULD hardly be the one to accuse Petri of lack of rhythmic feeling, but that element, as applied to these works, is persistently understated. Merely as recording, the album is superior to any one of the disks listed below, and I would say that only the Rubinstein performance of the G minor was definitely preferable to the Petri interpretation of a parallel Rhapsody. However, this is eminently faint praise, for I am enthusiastic about none of them. The separate Rhapsodies are to be found thus: No. 1 on C-70681; Nos. 2 and 3 on C-70682.

In B minor, opus 79, No. 1. Bachaus. V-7993—\$1. [f\$\$.]**

THE energy and decision of the performer are usefully employed in this work. The recording is good.

In G minor. Rubinstein. V-14946—\$1. [*ff\$\$.] Bachaus. V-7994—\$1. [ff\$\$.]**

BETWEEN these two interpretations my preference is for the sharpness and brilliance of the Rubinstein version against the more staid, complacent playing of Bachaus. However, the purchaser should note that the latter's disk includes two other works of Brahms which, from a purely economic viewpoint, enhances its attractions considerably.

In E flat, opus 119, No. 4. Eileen Joyce. D-25174—\$75. [f\$\$.] Murdoch. D-25581—\$75. [*f\$\$.]**

IF ONE were unaware of the name of this work one would never suspect from either of these performances that it was categorically affiliated with the rhapsodic. The Joyce performance is rushed and ill-considered, the Murdoch stodgy. However, since the first is better recorded, it receives a reluctant endorsement.

ROMANCE

In F, opus 118, No. 5. Bachaus. V-7992—\$1. [f\$\$.]**

THERE is an applaudable avoidance of sentimentality in this perform-

ance, but one cannot evade the feeling that there is more emotion in the music than the performer conveys. The recording is satisfactory.

SCHERZO

In E flat, opus 4. Bachaus. V-7989—\$1. [ff\$\$.]**

THE virility and force of Bachaus's equipment are effectively directed by

his splendid technique to the end of a well-integrated performance. The recording is acceptable.

WALTZES

Opus 39. *Anatole Kitain. C-Set 342—\$3.50. [**ff\$\$.] Bachaus. V-14131-14132—\$2. [**f\$\$.]*

I CAN imagine a better performance of these waltzes than Kitain's, but it is not, in any case, Bachaus's. The latter seeks to arrive at the proper disposition of accents purely by

mathematical means; and, of course, unsuccessfully. Kitain's feelings are not always trustworthy, but they do convey a tangible, well-considered emotion. He also has abundant technical means, and the recording is first-rate.

BRUCH, MAX

CONCERTO FOR VIOLIN AND ORCHESTRA

No. 1 in G minor, opus 26. *Alfredo Campoli and an orchestra directed by Walter Goehr. C-Set 332—\$3.50. [***ff\$\$.] Yehudi Menuhin and the London Symphony directed by Sir Landon Ronald. V-Set 124—\$3.50. [**ffff\$\$.]*

MENUHIN is the celebrity here, but the durable quality is to be found in the performance by Campoli. It is better recorded, and, though the

heresy of the remark is frightening, actually as expert technically. Moreover Campoli's tone has more suavity and silkiness than Menuhin's. It is true that he does not rise to as emotional a height in the slow movement, but Campoli is as responsive to the needs of the music as one could desire. Goehr does an excellent job of the orchestral score.

BRUCKNER, ANTON

ORCHESTRAL WORKS

Overture in G minor. *Sir Henry Wood and the Queen's Hall Orchestra. D-Set 7—\$2.50. [**ff\$\$.]*

AN OBSCURE work with little record of concert-hall performance in the United States, this overture has more than a little merit. The recording is louder than it need be, and there is not much hall resonance, but the orchestra is capable, and Wood's conducting is acceptable enough. The surface sound is considerable.

Symphony No. 4 in E flat. *Karl Böhm and the Saxonian State Orchestra. V-Set 331—\$8.50. [**ff\$\$.]*

BÖHM's conducting is responsive to the subtitle "Romantic," but a little more subtlety would not be excessive. There is a powerful sweep in the

playing and ample dynamic contrast. Throughout the orchestra plays well, with particular credit for the horn in the scherzo. The recording is good in tone quality and balance.

Symphony No. 5 in B flat. *Saxonian State Orchestra conducted by Karl Böhm. V-Sets 770-1—\$5.50 and \$4.50. [***ff\$\$.]*

FROM everything I have heard of Böhm's work he impresses me as a forceful, understanding intermediary for Bruckner's music. According to the documentation, the version used by Böhm is the Bruckner original, edited (though why should that be necessary if it is the "original"?) by Robert Haas. My responsibility, in any case, ends with the assurance

that the recording is brilliance itself, strong in line and clean in detail.

Symphony No. 7 in E. Eugene Ormandy and the Minneapolis Orchestra. V-Set 276—\$8. [**ffff\$].

THERE is little fault to be found with Ormandy's idiomatic treatment of this score, and the recording lacks nothing in body. However, some of the playing is coarse, the strings shrill, and the brass blatant.

Symphony No. 9 in D minor. Siegmund von Hausegger directing the Munich

Philharmonic Orchestra. V-Set 627—\$7.50. [***ffff\$].

THE version interpreted by Von Hausegger is identified here as the "original edition," meaning that it is presented as the composer wrote it, without significant cuts or alterations. The recording is uncommonly powerful, the performance impressively vigorous. Since I am not a Bruckner enthusiast, I will exculpate Von Hausegger from responsibility for the slight interest of the performance.

WORKS FOR ORCHESTRA AND VOICE

Mass in E minor. The Aachen Cathedral Choir (with wind instruments) conducted by Theodore B. Rehmann. V-Set 596—\$6.50. [**ffff\$].

THE able choir presents a musicianly, earnest performance of this curiously impressive work, largely because Rehmann summons a good deal of exaltation in his conducting. The recording is excellent.

Te Deum Laudamus and Tu Rex Gloriae. Chorus and Orchestra directed by F. Gatz. D-25159—\$.75. [*f\$\$.]

THE performance is not without merit, but the recording is hardly representative, the surface quality poor.

BUSONI, FERRUCCIO

Fantasia: In Memory of My Father. Egon Petri. C-69127—\$1. [**ffff\$].

BUSONI's elaboration of this work by Bach is an interesting and provocative example of his considerable musical skill. Petri's performance is as sympathetic and discerning as one could wish.

Albumblatt No. 3: Elegy No. 2. Petri. C-69761—\$1. [**ffff\$].

SEE comment below.

Indianisches Tagesbuch: Nos. 1, 2, 3,

and 4. Petri. C-69010—\$1. [**ffff\$]. BEAUTIFUL piano-playing enhances measurably the influence of Busoni's patterns. The recording is good.

Sonatina: Ad Usum Infantis. Petri. C-69736—\$1. [**ffff\$].

THIS is one of the most persuasive works by Busoni on records, especially in its contemplative contrapuntal passages. Petri's sensitivity and finesse are employed with much effect.

BUXTEHUDE, DIETRICH

WORKS FOR ORGAN

Toccata in F, Prelude and Fugue in E minor, Magnificat Primi Toni, two Chorale Preludes, and Chorale Fantasia. Carl Weinrich. M-Set 40—\$6.50. [**ffff\$].

THE music of this album is of interest not only because it is a first recording but also for its intrinsic quality. There are some remarkable anticipations of Bachian procedures in this

set, all of them admirably conveyed by Weinrich. He plays on the Praetorius organ at the Westminster Choir College in Princeton. It is very successfully recorded.

Chaconne. Carlos Chávez conducting the *Orquesta Sinfónica de Mexico.* V-12340—\$1. [**ff\$\$].

THE combination of a Mexican modernist and a composer who

deeply influenced Bach would hardly seem a likely one, but Chávez's interest in this music is altogether to the listener's advantage. His transcription is intelligently contrived and performed with a high sense of style. The orchestra has its deficiencies, as has the recording, but neither is seriously distracting.

WORKS FOR VOICE

CANTATAS

O fröhliche Stunden. Ethel Luening, soprano, with Joseph Reilich and Ralph Hersh, violins, Sterling Hunkins, cello, and Ernst V. Wolff, harpsichord. M-1009—\$1.50. [**ff\$\$]. THOSE who have despaired of finding new experiences to interest them in contemporary music might find the answer to their dilemma in this remarkable score. Luening is not a virtuoso soprano, but she sings intel-

ligently and with thorough musicianship. The instrumental accompaniment is satisfactory, the recording efficient.

Singet dem Herrn ein neues Lied. Ethel Luening, soprano, Joseph Reilich, violin, Sterling Hunkins, cello, and E. V. Wolff, harpsichord. M-1008—\$1.50. [**ff\$\$].

SEE entry above.

MASSES

Missa Brevis. Motet Singers directed by Paul Boepple. M-Set 24—\$3.50. [**ff\$\$].

THE choir has no luxurious vocal attributes, but the singing is accurate, admirable in ensemble and emphasis. One may pay tribute especially to

the balance of the recording, the clean distinction of vocal threads. Though the reproduction is not so resonant as it might have been, it is conscientiously supervised. The surfaces are reasonably quiet.

BYRD, WILLIAM

WORKS FOR HARPSICHORD

Bells, The. Ernst V. Wolff. C-69328—\$1. [**ff\$\$].

BYRD's magnificently sonorous conception is admirably realized by the performer. The recording is excellent.

Lord of Salisbury, The: Pavane and Galliard. Dolmetsch Family. C-5712—\$75. [*f\$\$.]. Arranged for Viols. Society of Ancient Instruments. V-7873—\$1. [**ff\$\$]. Stokowski and the Philadelphia Orchestra. V-1943—\$75. [**ff\$\$].

EACH of these performances has its virtues, but only the first is authentic in instrumentation and texture. The version by the Society of Ancient Instruments has its interest, though it is not too well reproduced. The Stokowski approach has more in it of Beverly Hills than of Salisbury, though it is skillfully transplanted. His version joins a Gigue to the Pavane included on the other two disks,

WORKS FOR VOICE

Agnus Dei. St. George Singers. C-4137—\$75. [*ff\$\$].

THE careful, academic singing of this group is hardly exhilarating, but it fulfills conscientiously the demands of the music. The recording is faint, the amount of surface noise a constant irritation.

I Thought That Love Had Been a Boy.

London Madrigal Group. V-4316—\$1. [*ff\$\$].

A FRESH and charming conceit, beautifully sung. Though the recording is not the most recent, it is technically adept.

Justorum Animae. St. George Singers. C-4137—\$75. [*ff\$\$].

SEE entry for "Agnus Dei," above.

CANTELBOUE DE MALARET, MARIE-JOSEPH

Chants d'Auvergne. Madeleine Grey, soprano, with orchestra. C-7238-7249-7262—\$3. [*fff\$\$].

THESE little-known disks contain some of the most charming music and affecting artistry that the phonograph affords. The material is drawn from the Auvergne, orchestrated with high skill and great taste by Canteloube. The recording is faint, but Grey's voice makes its effect

nevertheless. The collection is highly recommended to those with an interest in fresh musical experiences.

Bourrée Auvergnante. Emanuel Feuermann, cello, and Franz Rupp. V-2166—\$75. [**ff\$\$].

THE attractiveness of this material is no liability at all to Feuermann, who plays it with buoyant grace and infinite dexterity. Rupp is an admirable collaborator.

CARISSIMI, GIACOMO

Vittoria, mio core! Charles Kullmann. C-4153—\$75. [**ff\$\$]. *Royal Dadmun.* V-4003—\$75. [*ff\$\$].

THIS familiar concert air is expertly

sung by Kullmann, and his version is also better recorded than Dadmun's.

CARPENTER, JOHN ALDEN

Adventures in a Perambulator. Eugene Ormandy and the Minneapolis Symphony Orchestra. V-Set 238—\$4.50. [*ff\$\$].

THE charm and humor of this work is capably conveyed by Ormandy and his men. However, the recording is by no means recent, and the evidences of this are plain.

Skyscrapers. Nathaniel Shilkret and the Victor Symphony Orchestra. V-Set 130—\$3.50. [*f\$\$].

NEITHER the orchestra nor the conductor is equal to the task of a

definitive performance of this work. The recording, too, is faint and not well balanced. It is, however, the only one available.

On a Screen, and The Odalisque (from "Water Colors"); Berceuse de la Guerre. Mina Hager, soprano. M-1016—\$1.50. [*ff\$\$].

THE singer has a fine understanding of this music, and has sufficient voice to make this knowledge effective. Celius Dougherty is the expert pianist. The recording is hardly brilliant, but it is acceptable.

Serenade. *Gladys Swarthout. V-16780—*

\$1. [**ff\$\$].

THE needs of this song are amply satisfied by Swarthout. The recording is good.

When I Bring to You Colour'd Toys.*Glenn Darwin, bass-baritone. V-36224—\$.75. [**ff\$\$].*

AN ATTRACTIVE song, ably sung and well-reproduced.

String Quartet in A minor. *Gordon String Quartet. S-Album 4—\$.5. [**ff\$\$].*

THERE are some roughnesses in this performance, but it is musically throughout, and generally serviceable to the composer. The recording is lacking somewhat in sonority, but the sound is clean, the balance of the instruments good.

CARILLO, JULIÁN**Preludio a Christobal Colon.** *Thirteenth Sound Ensemble of Havana. C-7357*

—\$.75. [**ff\$\$].

THE qualities of this performance are a little beyond discussion in the terms applicable to most of the music in this volume, for the music is

written in quarter, eighth, and sixteenth tones rather than the half tones of conventional Western music. As such, it is an absorbing experiment, and capably represented in this recording.

CASELLA, ALFREDO**La Giara: Sicilian Folk Dance, General Dance, and Finale.** *Milan Symphony Orchestra directed by Lorenzo Molajoli. C-7217—\$1. [*f\$\$.]*

THIS is hardly the most characteristic example of Casella's talent that one could find (it was written a decade and a half ago), but it is the best that domestic catalogues offer. In addition, the performance is more

vigorous than discriminating, and the recording is lacking in resonance.

Serenata: Tarantella. *Pougnet, violin, Pini, cello, Kell, clarinet, Draper, bassoon, and Eskdale, trumpet. C-DB1304—\$.75. [**ff\$\$].*

AN ATTRACTIVE morceau, performed with great skill, as the fine list of performers indicates. The recording is good.

CHABRIER, ALEXIS EMMANUEL**Cotillon (orchestrated by Rieti).** *London Philharmonic Orchestra directed by Antal Dorati. C-Set XI13—\$2.50 [**ff\$\$].*

FOR this most extensive collection of Chabrier on disks one is indebted to its place in the repertory of the Ballet Russe de Monte Carlo. Included are a "Menuet Pompeux," the "Scherzo-Valse," "Idylle," and "Danse

Villageoise," of which several are listed below in other forms. The orchestration is a bit noisy, but the music is attractive, the conducting spirited, and the recording efficient.

Danse Slave. *Victor Symphony Orchestra directed by Rosario Bourdon. V-36037—\$.75. [*f\$\$.]*THE inconsequence of this music from *La Roi malgré lui* is hardly mitigated

by the routine performance and economical orchestra. The recording is undistinguished.

España Rhapsody. Sir Thomas Beecham and the London Philharmonic Orchestra. C-71250—\$1.00. [**ffff\$]. Fiedler and the Boston "Pops" Orchestra. V-4375—\$.75. [**ffff\$]. Ossip Gabrilowitsch and the Detroit Symphony Orchestra. V-1337—\$.75. [*f\$\$\$].

IT is pure joy to hear Beecham's treatment of this work, for it not only asserts again the vast versatility of Beecham but also restores one's faith in the quality of this work and what can be made of it. Beecham points every rhythmic pattern perfectly and bathes the whole in a glow of ruddy sunshine. The recording is exceptionally good, and the price justified by the utility of a twelve-inch disk over a ten-inch. I cannot find as much musical virtue in the Fiedler version, and certainly no exceptional quantity of Iberian fire. The recording is virile, the playing emphatic. Gabrilowitsch's effort is winning enough, but not incisive, and faintly reproduced.

Marche Joyeuse. Victor Symphony Orchestra conducted by Rosario Bourdon. V-36037—\$.75. [*f\$\$].

THIS record has the virtue of singularity, if no other. The playing is vigorous, but the orchestra is small and its tone inferior. An orchestration by Hinrichs is used.

Bourrée Fantasque. Emma Boynet. V-4418—\$.75. [**ff\$]. Selmer Mey-

rowitz conducting the Orchestre Symphonique de Paris. C-17108—\$.1. [**ff\$].

BOTH of these versions are first-rate, and a choice will depend on one's preference for the original piano edition or the orchestration by Mottl. Boynet plays a very sensitive, finely controlled piano, with an aptitude for either rhythmic emphasis or lyric expansiveness. The background of resonance for the orchestral version is not very live, but it is in other respects very satisfactory.

Idylle. Boynet. V-4419—\$.75. [**ff\$]. Dorati and the London Symphony Orchestra. C-69338—\$.1. [**ff\$]. THE pianist plays this little fragment with great artistry and finish. The orchestral version is an extract from the ballet suite *Cotillon*.

Scherzo-Valse. Robert Casadesus. C-71061—\$.1. [**ffff\$]. Reginald Stewart. V-12606—\$.1. [**ff\$]. Joseph Szigeti. C-68162—\$.1. [**ffff\$]. Dorati and the London Symphony Orchestra. C-69337—\$.1. [**ff\$].

THE limber fluency and precision of Casadesus are much to my taste in this music, a good deal more so than the sharper, more incisive playing of Stewart. Szigeti uses the version of Charles Loeffler, playing it with fine animation. The Rieti orchestral arrangement is a part of *Cotillon*. The Casadesus disk also includes an "Impromptu" by Chabrier.

CHADWICK, GEORGE W.

Jubilee Overture. Eastman-Rochester Symphony Orchestra directed by Howard Hanson. V-15656—\$.1. [**ffff\$].

THOUGH this is not one of the best-known American orchestras, it plays with excellent discipline and good tone quality under the vigorous

direction of Hanson. The recording is excellent.

Quartet in E minor: Andante Semplice. Coolidge Quartet. V-15417—\$.1. [**ff\$].

THE performance is sensitive, the recording good.

CHARPENTIER, GUSTAVE

OPERA

LOUISE

Excerpts. *Ninon Vallin, Georges Thill, and André Pernet with chorus and orchestra conducted by Eugène Bigot. C-Set Op.12—\$8.50. [**ff\$\$.]* THOUGH these eight double-sided disks contain only a portion of the whole opera, the abridgement at least has the imprimatur of the composer, who supervised its preparation. Its particular feature is the beautiful singing of Vallin, whose voice is singularly apt for the character and her music. Thill also is better than on most recordings, though the timbre of his voice is not to my liking; and Pernet does a fine job as the father. The reproduction is very clear, and though there is perhaps a shade too much prominence for the voice parts, the total effect is admirable.

Berceuse. *Marcel Journet. V-6785—\$1. [*f\$\$.].*

AS THE name of the singer indicates, the recording is by no means new; and his voice (which was first heard at the Metropolitan in 1900) is dry. However, there is much feeling in the conception, fine artistry in its realization.

Depuis le jour. *Grace Moore, with orchestra conducted by Pelletier. V-17189—\$1. [**ff\$\$.]. Dorothy Maynor, with Ormandy conducting the Philadelphia Orchestra. V-17698—\$1. [**ff\$\$.]. Helen Jepson.*

*V-14153—\$1. [**f\$\$.]. Jeannette MacDonald, with orchestra led by Giuseppe Bamboschek. V-15850—\$1. [**f\$\$.]. Lucrezia Bori. V-6561—\$1. [*f\$\$.].*

THOUGH three of these versions have appeared within little more than a year, none of them is as satisfactory a performance as the one by Vallin in the Columbia set (C-68489—\$1.). Maynor has the most beautiful voice and the finest orchestral support, but one doubts her identification with the Parisian seamstress. Moore's emotion is excessive for the scope of the music, while Jepson performs with calm, cool detachment. MacDonald's version is professional enough, and she has sufficient voice, but I am not impressed by the amount of sincerity she summons. The temper and emotion of Bori's interpretation is seriously chilled by the frigid tone she produces, its attenuation and lack of sheen.

Depuis longtemps j'habitais. *Edward Johnson. V-9293—\$1. [*f\$\$.].*

ONE is aware of the technical skill and intelligence that distinguished Johnson's singing in his prime, but the voice is here reproduced in its last stages of utility. The Thill version, in the Columbia album, is more robustly sung, and contains the passages for Louise omitted in this version.

ORCHESTRAL WORK

À mules; Chevaux de bois, les. *Jean Planel with women's chorus and orchestra conducted by the composer. C-69734—\$1. [**fff\$\$.].*

PLANEL'S brilliant voice and his

splendid command of it are among the elements that make this a really choice disk. It is also very well-recorded.

CHAUSSON, ERNEST

Symphony in B flat, opus 20. Piero Coppola conducting the Paris Conservatory Orchestra. V-Set 261—\$4.50. [*ff\$\$].

THIS is a studio recording, with no great richness of orchestral tone, but the sound is clean, satisfactorily balanced. Coppola conducts the score with a good sense of its atmosphere and potency, and certainly with an enthusiasm to refute its neglect in this country.

Poème, opus 25. Yehudi Menuhin, violin, and the Symphony Orchestra of Paris conducted by Georges Enesco. V-7913-4—\$2. [**ff\$\$].

CONVICTION and fervor are the dominating traits of this recording, both elements brought into sensitive relationship to the demands of the

score. Menuhin's tone has more firmness, less rasp here than on the generality of his recordings, and his inclination toward restraint are counteracted by the urging of Enesco and the orchestra. The recording is a little shallow in sound, but clearly defined.

Le temps des lilas. Gladys Swarthout. V-16779—\$1. [**ff\$\$].

SWARTHOUT lacks the subtlety for such a song as this, though she has abundant vocal resource. The recording is good.

Papillons. Lily Pons. V-1913—\$75. [*ff\$\$].

A FLUENT, neat performance by Pons, whose effect is diminished by the faint reproduction of the piano.

CHÁVEZ, CARLOS

Sinfonia India; Sinfonia de Antígona. Symphony Orchestra of Mexico conducted by the composer. V-12337-39—\$3. [**ff\$\$].

THESE two works are grouped together because they are in many respects similar, and also because they are virtually the whole of the Chávez repertory on records. Both are extremely absorbing—not to be dismissed with the faint praise of "interesting"—and exemplary of the high results that can be achieved with folk material when manipulated by an artist of sound purpose and proper equipment. The orchestra is not a virtuoso group, but it has ample technical equipment for

the music, and, of course, a superior understanding of the style. The value of Chávez's conducting is evident.

Danza a Centeotl; Canción La Paloma Azul; Xochipilli-Macuilxochitl. Carlos Chávez conducting an orchestra and the National Music League Chorus. C-70333-4—\$2. [**ff\$\$].

THERE is no remarkable content in any of these (the first is an excerpt from Chávez's ballet, *Los Cuatro Soles*), but each has its factors of interest, especially the third, which seeks to reproduce the sound of an authentic Aztec group. Chávez conducts energetically, and the recording is highly satisfactory.

CHERUBINI, LUIGI

Anacrón Overture. Mengelberg conducting the orchestra of the Amster-

dam Concertgebouw. D-25234-5—\$1.50. [**fff\$\$].

MENGELBERG'S performance of this noble work is one of the most reasonable examples of his art as a conductor remaining on records. There is virtually none of the distortion that mars the majority of his available performances, only sunny, invigorating high spirits that enoble

the music. The recording was originally of outstanding quality, and it is still satisfactory today, if one can tolerate the grind of these surfaces.

*Abencérages, les; Suspendez à Ces Murs. Thill. C-9116—\$1. [**ff\$\$].*

A BRILLIANT vocal effort, strong in line and warmly reproduced.

CHOPIN, FRÉDÉRIC

CONCERTOS FOR PIANO AND ORCHESTRA

No. 1 in E minor, opus 11. *Artur Rubinstein and the London Symphony Orchestra. V-Set 418—\$4.50. [**ff\$\$].* THE savor and style of Rubinstein's playing are the dominant traits of this recording. The reproduction of his tone is somewhat flat and metallic, but the orchestral strings are especially vivid. It can hardly be said that Barbirolli's conducting is delicately turned.

No. 2 in F minor, opus 21. *Alfred Cortot and orchestra conducted by John Barbirolli. V-Set 567—\$4.50. [**ff\$\$]. Marguerite Long and Paris Conservatory Orchestra directed by Gaubert. C-Set 143—\$4.50. [*ff\$\$].*

IN DEFERENCE to the latest Victor list (which indicates that the long-favored Rubinstein album has now

been withdrawn from sale), first preference has been given here to the Cortot recording. Though it is considerably more recent, it is not impressively superior to the older Rubinstein set. In fact, there is an echo in the heavier passages, which is definitely a distraction. Cortot plays the Larghetto beautifully, but I prefer Rubinstein's treatment of the first and last movements. Thus I would suggest that the purchaser make an effort to obtain the Rubinstein version, which may possibly still be in the hands of some dealers. The alternative performance by Long is neatly and capably played, but neither in virtuosity nor musicianship is it a challenge to the other versions.

SONATAS FOR PIANO

No. 2 in B flat minor, opus 35. *Sergei Rachmaninoff. V-Set 95—\$3.50. [**ff\$\$]. Edward Kilenyi. C-Set 378—\$3.50. [*ff\$\$].*

NEITHER of these performances can be recommended with enthusiasm. Aside from the age of the Rachmaninoff recording (it has been on sale for almost a decade) it is undeniable that there is as much of Rachmaninoff in the result as there is Chopin. The drama of the per-

formance is impressive, but at times excessive. Kilenyi's instrument has more piano quality, but his conception of the work is immature and without intensity.

No. 3 in B minor, opus 58. *Alexander Brailowsky. V-Set 548—\$3.50. [**ff\$\$].*

SINCE there is no other available version of this work, the purchaser has no latitude of choice. The recording is satisfactory enough, but

the playing is marked by many unindicated nuances contrived more for the sake of pianistic "effectiveness" than in obedience to the require-

ments of the music. I can find little nobility in Brailowsky's approach, and consequently not much exposition of Chopin's thought.

MISCELLANEOUS ORCHESTRAL TRANSCRIPTIONS

Nuit Ensorcelée, La. Louis Aubert conducting an anonymous orchestra. C-Set X76—\$2.50. [**f\$\$\$].

THIS is a potpourri of the *Sylphides* type, orchestrated by the conductor for some unspecified occasion. Included are the E major étude (opus 10, No. 3), the F major valse, a mazurka in F minor, etc. The playing is routine, the recording undistinguished.

Sylphides, Les. Malcolm Sargent conducting the London Philharmonic Orchestra. V-Set 306—\$3.50. [**ff\$\$]. Walter Goehr conducting

the London Philharmonic Orchestra. C-69281—\$x. [**f\$\$].

SARGENT has a better orchestra at his command than one ordinarily hears at ballet performances in this country, and he plainly has prepared the score with care. Both the recording and the playing are capably achieved. The Goehr item, however, is but a synopsis of the score, limited to a prelude, waltz, and mazurka. Moreover, the orchestration is not the original but one modeled on it by Roy Douglas. The recording is good.

MISCELLANEOUS PIANO WORKS

Andante spianato.

SEE Polonaises, p. 102.

BALLADES

In G minor, opus 23; in F major, opus 38; in A flat, opus 47; in F minor, opus 52. Alfred Cortot. V-Set 399—\$4.50 (each ballade is also available separately). [**ff\$\$].

THERE is a slight tinge of intellectuality in Cortot's treatment of these works. They can, to be sure, withstand a certain amount of that, which is evident in the generally satisfactory result that the artist achieves; but one would prefer a treatment in which the passion was more abandoned, the emotion less carefully guarded. However, Cortot's musicianship, his sincerity, and his taste are sturdy traits, and together with his technical control they

give each of the works strong utterance and firm outlines.

No. 1 in G minor. Léon Kartun. D-25369—\$.75. [**ff\$].

ANOTHER example of first-rate piano-playing by an artist totally unknown in this country but wholly equal to the accomplishments of "international celebrity." The recording is good, the surface poor.

No. 3 in A flat. Jean Dennery. D-25314—\$.75. [*fff\$].

SURE fingers and sensitive musicianship are sturdy attributes of Dennery's performance, though the metallic tone of the recording invalidates a good deal of its effect.

BARCAROLLE

In F sharp major, opus 60. Walter Giesecking. C-71026—\$1. [*ff\$].

THE manifold entries of this volume contain few less attractive performances by a first-rank artist than this one by Giesecking. Despite the excep-

tional strength of his pianistic equipment, it is put to virtually no expressive use in this matter-of-fact, ungainly performance. The recording is good.

BERCEUSE

In D flat, opus 57. *Alexander Brailowsky*. V-15382—\$1. [**ffff\$]. To JUDGE from this record, Brailowsky believes not only in rubato,

but in rubato of a rubato. It is unquestionably a devoted and effortful performance, but the end product, to me, is all effects and no emotion.

ÉCOSSAISES

Nos. 1, 2 and 3, opus 72. *Brailowsky*. V-15382—\$1. [**ffff\$].

As LIMITED as my reaction to the previous Brailowsky performance was, so wholehearted is it to this one. I do not like the metallic tinkle

ÉTUDES

Opus 10, Nos. 1-12. *Cortot*. V-Set 398—\$3.50. [**ffff\$]. *Edward Kilenyi*. C-Set 368—\$3.50. [**ffff\$].

DESPITE the superior piano tone of the Kilenyi version and the impressive facility of the young man, the sense of the music is more strongly projected in the performances by Cortot. Superficially his playing is not as exciting as Kilenyi's, but one is conscious always of an impetus and motivation that are not concerned wholly with the technical problems of the works.

No. 1 in C. *Moriz Rosenthal*. D-25268—\$.75. [**ffff\$].

THERE is a good deal of character in the playing by Rosenthal, but the piano reproduction is poor, the surface coarse. It is, however, worthy of a place in any collection of distinguished piano playing.

No. 3 in E. *Ignace Paderewski*. V-6628—\$1. [**ffff\$]. *Emil von Sauer*. D-25260—\$.75. [**ffff\$]. *Bidú Sayão, soprano*. V-15448—\$1. [**ffff\$].

CONSPICUOUS distinction of style or emphasis is lacking in the Paderewski performance; it is, moreover, dull in tone and deficient in resonance. In the middle section of the étude there are some flashes of power to sustain the Paderewski legend, but one could hardly call this overwhelming playing. Sauer plays with indubitable authority, but his instrument is badly reproduced. The Sayão performance is a

of the treble in this recording, but Brailowsky's execution is exceptionally crisp, pointed, and well-controlled. I know of nothing more creditable to Brailowsky on records.

lugubrious bit of vocalization (the vocal version is by Burle Marx). Her French is something to hear, if not to admire. The recording is good.

No. 4 in C sharp minor. *Vladimir Horowitz*. V-14140—\$1. [**ffff\$].

AN EXTRAORDINARY bit of virtuosity, remarkably energetic and firmly rhythmic. The recording, however, is clangy.

No. 5 in G flat major. *Horowitz*. V-14140—\$1. [**ffff\$]. *Rosenthal*. D-25268—\$.75. [**ffff\$]. *Paderewski*. V-1387—\$.75. [*ffff\$].

NEXT to the stunning fleetness and power of the Horowitz performance (which overshadows the companion piece listed above) I would place the Rosenthal version. However, the distance between them is great and makes one question again the traditional superiority of the last generation of pianists to those of this. Indeed, the comparison of the Horowitz performance with the mannered one by Paderewski is an almost cruel revelation of the latter's limitations (as represented on this record).

No. 7 in C. *Wilhelm Bachaus*. V-7270—\$1. [**ffff\$].

SINCE the deletion of V-Set 43 from the catalogue (which contained Bachaus's version of all the Chopin études, opera 10 and 25), this remains the sole example of his feeling for those works. The recording

is a shade blurred, but the precision of Bachaus's technique, the skill with which the melodic line is inflected are elements to command respect.

No. 11 in E flat. Josef Lhevinne. *V*-8868—\$1. [**ffff\$].

LHEVINNE's fabulous technique, his remarkable command of piano tone are here coupled with a musical sensitivity that blends those mechanical attributes into an artistic whole of imposing quality. The recording is favorable to the virtues of the performance.

No. 12 in C minor. Paderewski. *V*-1387—\$1.75. [*f\$\$.]

PERHAPS it is the weakness of the recording that conveys an impression of little rebellion in Paderewski's playing of this "Revolutionary" étude. However, the conception has little compulsion.

Opus 25. Complete Set. Edward Kilenyi. *C*-Set 473—\$3.50. [**ff\$\$.].

MY REASONABLE admiration for Kilenyi does not extend to the point of considering him a paragon for such a series of taxing pieces as these. His octave study is powerfully articulated, but with ponderous emphasis, whereas the A flat étude does not duplicate the imaginative results achieved by Cortot. It cannot be denied, however, that there is a virtue in having these studies

FANTAISIE-IMPROMPTU

In C sharp minor, opus 66. Cortot. *V*-8239—\$1. [**ff\$\$.]. *Harold Bauer.* *V*-6546—\$1. [**ffff\$]. *Emil von Sauer.* *D*-25110—\$75. [*f\$\$.].

CORTOT and Bauer both project a defensible estimate of this work, but the Bauer recording is more than fifteen years old and dates from the earliest period of electrical record-

ing. Even were this not so, I would prefer the sensitively forceful playing of Cortot, his feat of blending a warm strain of feeling with a minimum of sentimentality. The harshness of Sauer's tone does not appeal to me, nor do I like the muscularity of his passage playing.

FANTASY

In F minor, opus 49. Cortot. *V*-8250-1—\$2. [**fff\$\$.].

THE right of Cortot to be considered among the estimable interpreters of the day is more than sustained by his

in a complete, consistent edition; it is merely unfortunate that the pianist is not a more secure, authoritative one than Kilenyi. The recording throughout is very good.

No. 1 in A flat. Cortot. *V*-1101—\$.75. [**ff\$\$.].

THE conception is poetic, the playing fluid, the recording satisfactory.

No. 6 in G sharp minor. Lhevinne. *V*-8868—\$1. [**ffff\$].

THIS work not only shares the disk with the E flat étude of opus 10 but also the high merits of that performance, as described above.

No. 10 in B minor. Lhevinne. *V*-14024—\$1. [**ff\$\$.].

DESPITE the puzzling description of this work in the catalogue (where it is referred to as "opus 25, No. 22," indicating that the compiler has confused two sets of listings, for it is 22 only in the complete tabulation of Chopin's études but No. 10 of opus 25), it is really the B minor, played with Lhevinne's familiar smoothness and accuracy.

No. 11 in A minor. Lhevinne. *V*-8868—\$1. [**f\$\$.].

IT IS an unusually suave and well-modulated gale that Lhevinne creates, but hardly the "Winter Wind" of the title. According to his conception, however, it is brilliantly accomplished.

ing. Even were this not so, I would prefer the sensitively forceful playing of Cortot, his feat of blending a warm strain of feeling with a minimum of sentimentality. The harshness of Sauer's tone does not appeal to me, nor do I like the muscularity of his passage playing.

playing of this work, one of the most formidable in the Chopin literature. One may take issue slightly with his composure in the early portions of the work, but this serves as

an excellent foil to the power he develops as the conception expands.

IMPROMPTUS

No. 1 in A flat, opus 29; No. 2 in F sharp major, opus 36; No. 3 in G flat, opus 51. *Cortot.* V-8238-9—\$2. [**ff\$\$].

REFINEMENT of style and strength of feeling are nicely balanced in these performances. It will be noted that the two disks also include the *Fantaisie-Imromptu*, an intelligent arrangement that adds to the attractiveness of the two records. The recording is excellent.

There is good depth and resonance in the recording.

MAZURKAS

Collected Issues. Nineteen Mazurkas: opus 6, Nos. 1, 2, 3, 4; opus 7, Nos. 1, 2, 3, 4, 5; opus 17, Nos. 1, 2, 3, 4; opus 24, Nos. 1, 2; opus 30, Nos. 1, 3; opus 41, Nos. 2, 4. *Artur Rubinstein.* V-Set 626—\$5.50. [***ffff\$\$]. Fifteen Mazurkas: opus 24, No. 4; opus 30, No. 4; opus 33, Nos. 2, 3, 4; opus 41, Nos. 1, 3; opus 50, Nos. 1, 2, 3; opus 56, No. 1; opus 63, Nos. 1, 2, 3; opus 68, No. 4. *Rubinstein.* V-Set 656—\$5.50. [***ffff\$\$]. Sixteen Mazurkas: opus 30, No. 2; opus 33, No. 1; opus 56, Nos. 2, 3; opus 59, Nos. 1, 2, 3; opus 67, Nos. 1, 2, 3, 4; opus 68, Nos. 1, 2, 3; A minor; A minor ("Notre Temps"). *Rubinstein.* V-Set 691—\$4.50. [**ffff\$\$.] Twelve Mazurkas: opus 7, Nos. 1, 2, 3; opus 23, No. 4; opus 24, No. 4; opus 33, No. 2; opus 41, No. 1; opus 50, No. 2; opus 63, No. 3; opus 67, Nos. 3, 4; opus 68, No. 2. *Ignaz Friedman.* C-Set 159—\$4.50. [***ff\$\$].

THE performances of these two artists represent divergent points of view and hence are scarcely comparable. The three Rubinstein albums total to forty-six of the forty-nine mazurkas with opus numbers as well as several of those without. It should be noted that the listing of the mazurkas in the three albums has been correlated to permit the record buyer to judge the value of

No. 2 in F sharp major, opus 36. *Ignaz Friedman.* C-69018—\$1. [**f\$\$].

THE style of this playing belongs to an era now fortunately behind us, in which the "gesture of passion" was more prominent than true emotion itself. Technically it is secure enough. However, the tone of the reproduction is flabby, without sufficient definition.

their contents, though Rubinstein, in each case, has devised an order of his own, for contrast and effectiveness. They can be recommended without qualification, for the pianist's rhythmic flair, his finely cultivated sense of phrasing and contrast make of this music not merely inspired dance pieces, but evocative vignettes of drama and poetry. The recording of the three volumes is splendid. The Friedman album is a compilation of the most familiar dances by Chopin in this form, and as such can be commended as a representative collection if in no sense the definitive undertaking that Rubinstein's is. Friedman plays the music with authentic emphasis, but his straining for charm is occasionally an irritation. His piano is fairly well-reproduced, though full chords tend to have a harplike sound.

In A minor, opus 7, No. 2. *Edward Kilenyi.* C-69671—\$1. [**f\$\$.] *Leopold Stokowski and the Philadelphia Orchestra.* V-1855—\$75. [***p\$\$.] KILENYI's skill as a pianist is plainly evident in this recording, but there is little savor in the treatment of the music, not much more than superficial response to its fervor. However, the distortion of this element in the Stokowski performance, together with the absurdly furious in-

strumentation, are even more reprehensible. The magnificence of the recording is wholly arousing if one can separate the patterns from their Chopinesque meaning.

In F minor, opus 7, No. 3. *Horowitz*. V-1654—\$.75. [**ff\$].

THIS is not the most poetic Horowitz (it is six years old, and thus antedates his long absence and subsequent return to public activity), but the finesse of the playing is incontestable.

In D, opus 33, No. 2. *Paderewski*. V-1541—\$.75. [**fff\$]. *Rosenthal*. V-1951—\$.75. [**f\$].

THE individuality of Paderewski's conception may be extreme for some tastes, but its defense may be found in the uniformity of every element—phrasing, tone, and dynamics (the latter sometimes erratic). Rosenthal presents a more delicate estimate of the piece, which is marred by constant breath-pauses, sudden swells, and fading.

In B minor, opus 33, No. 4. *Friedman*. C-7141—\$.1. [**fff\$]. *Rosenthal*. V-14298—\$.1. [**ff\$].

APPARENTLY this is a mazurka for which Friedman has a particular fondness, and, moreover, especial understanding, for it is the most estimable playing by him on records. The Rosenthal version is also of superior quality, but it is short of the truly choice results that Friedman achieves.

In A flat, opus 50, No. 2. *Rosenthal*. V-14298—\$.1. [*f\$].

THERE is a bit too much of lingering caress in this performance, and the recording is also less good than others of this same series by Rosenthal.

In C sharp minor, opus 50, No. 3. *Horowitz*. V-14140—\$.1. [**ff\$].

POWER, emphasis, accentuation are the essence of this performance—all of them magnificently controlled. However, the volume level of your

machine will need some adjustment, as the piano is a trifle faint.

In A flat, opus 59, No. 2. *Paderewski*. V-1541—\$.75. [**ff\$].

THERE is a great burst of spirit in the pianist's treatment of this music, though some may consider it merely heavy-handed. It is, in any case, highly representative of the performer.

In F sharp minor, opus 59, No. 3. *Simon Barer*. V-14263—\$.1. [**ff\$]. *Marguerite Long*. C-67803—\$.1. [**ff\$].

BARER is more concerned with pianistic than with musical values, but there is a full measure of the qualities to which he devotes himself. Long's playing has more of the subjective elements of the music, but the performance is poorly recorded.

In B major, opus 63, No. 1. *Rosenthal*. V-1951—\$.75. [**fff\$].

HERE the art of Rosenthal is synthesized in a performance of extraordinary deftness and delicacy. It is only proper to continue the alliteration by saying that the results are wholly delightful.

In C sharp minor, opus 63, No. 3. *Horowitz*. V-1327—\$.75. [**ff\$]. *Paderewski*. V-7416—\$.1. [*ff\$]. *De Pachmann*. V-6879—\$.1. [*ff\$]. *Rosenthal*. D-25875—\$.75. [*ff\$].

EVEN amidst the competition of performances by three such specialists in this genre as Paderewski, De Pachmann, and Rosenthal, I find the playing of Horowitz more satisfying to my taste. As for the others, I should not even undertake to make a choice, for the individuality of each is as important in the results as the music itself. The recordings are all a decade or more old.

In A minor, opus 67, No. 4. *De Pachmann*. V-6879—\$.1. [*ff\$].

THIS is a poor recording, but the playing is exquisitely turned. A complete collection of piano disks should include at least one by De Pachmann, and this is a prime candidate for the honor.

NOCTURNES

Collected Issues. Ten Nocturnes: opus 9, Nos. 1, 2, 3; opus 15, Nos. 1, 2, 3; opus 27, Nos. 1, 2; opus 37, Nos. 1, 2. *Artur Rubinstein. V-Set 461—\$6.50. [***fff\$\$]. Nine Nocturnes: opus 32, Nos. 1, 2; opus 48, Nos. 1, 2; opus 55, Nos. 1, 2; opus 62, Nos. 1, 2; opus 72, No. 1. Rubinstein. V-Set 462—\$5.50. [***fff\$\$]. Twelve Nocturnes: opus 9, Nos. 1, 2; opus 15, Nos. 1, 2; opus 27, Nos. 1, 2; opus 32, No. 1; opus 37, Nos. 1, 2; opus 48, No. 2; opus 55, No. 1; opus 72, No. 1. Leopold Godowsky. C-Set 112—\$7.50. [*ff\$\$].* THE distinctions between these two editions are much the same as those detailed in the discussion of the Mazurkas played by Rubinstein. However, Rubinstein's accomplishment in this complete exposition of the catalogue of Nocturnes is an even more imposing one, for the distortions of pace and phrasing that have become attached to these works under the cloak of "tradition" are not matched in any other phase of musical literature, unless it be in the Waltzes of this same composer. These Rubinstein manages to evade almost entirely, choosing, with great intelligence, a middle way between sentimentality and objectivity. This boon is additional to the infinite niceties of his technical manipulation, in which are to be found a remarkable range of colors and great sense in the use of pedal. The recording, moreover, is as good as the phonograph has yet achieved of the piano. Included in the Godowsky collection are most of the nocturnes that are prime favorites with concert pianists, plus several that apparently enjoy that status with Godowsky, to the gain of his listeners. This is an excellent example of traditional Chopin interpretation, a little too fragrant with lavender for my satisfaction. Also, while the recording is reasonably good, the surfaces are exceedingly noisy and coarse.

In E flat, opus 9, No. 2. *Paderewski. V-7416—\$1. [**fff\$]. Rosenthal. V-14297—\$1. [**fff\$]. Rachmaninoff. V-6731—\$1. [*fff\$]. Pablo Casals, cello. V-6589—\$1. [*ff\$]. Feuermann, cello. D-25747—\$.75. [*fff\$].* VIRTUALLY every shade of interpretative inclination is represented in this group of records. Among them I direct particular attention to the Paderewski, which is a vivid reproduction of his massive tone and exceptionally personal style. This is so despite the fact that the recording, per se, is only fair. However, the climax that he achieves is well worth the study of any pianist, student or master. Rosenthal's record is the most recent of these, and hence the best in sheer physical sound. The elegance and fastidiousness of his playing are abundantly present. Rachmaninoff's treatment is the most restrained of the three, sharply intellectual and almost objective. The recording is more metallic than that being done now. Of the two cello performances, the Feuermann is a more recent recording. The Casals disk is a beautiful instance of his artistry for those who are partial to it.

In F sharp, opus 15, No. 2. *Paderewski. V-6825—\$1. [*fff\$]. Myra Hess. C-DB1232—\$.75. [**f\$].* EXTREME surface noise and zither-like reproduction of the piano do not wholly conceal Paderewski's range of effects, the plasticity of his phrasing. The Hess performance is very much better recorded, but the playing is a trifle pallid.

In C sharp minor, opus 27, No. 1. *Murdoch. D-25729—\$.75. [*f\$].* A STRAIGHTFORWARD, sensitive performance, much marred by dull recording and surface sound.

In D flat, opus 27, No. 2. *Rosenthal. V-14297—\$1. [**fff\$].* THE eccentricities of tempo are a little extreme even for such music

as this, in which almost any liberty is condoned by "tradition." This is especially noticeable in the performer's treatment of embellishing figures and passages.

In E flat, opus 55, No. 2. *Ignaz Friedman*. C-69018—\$1. [**ff\$\$].

FRIEDMAN'S excellent control is more arresting here than his conception of the work, which is in every respect middle-of-the-road. However, it is projected with fine ease.

In E minor, opus 72, No. 1. *De Pachmann*. V-6879—\$1. [*ff\$\$\$].

THE recording is decidedly faint,

but the player's artistry is impressively evident nevertheless.

In C sharp minor (no opus number). *Nathan Milstein*, violin. C-68480—\$1. [**ff\$\$]. *Gregor Piatigorsky*, cello. V-8419—\$1. [**ff\$\$].

THESE transcriptions (each made by the performer) are included because the material is unfamiliar to most music lovers. It is a lesser instance of Chopin's genius and was not published until many years after his death. Both performances are excellent.

POLONAISES

Nos. 1 to 7, and the Andante Spianato and Grande Polonaise in E flat, opus 22. *Rubinstein*. V-Set 353—\$8.50. [**ff\$\$].

RUBINSTEIN'S power, the range of his pianistic gamut, are especially appropriate to these works. Moreover, there is evident in his playing a passionate conviction in their challenging spirit, in the national consciousness they synthesize and enoble. Purely from a technical standpoint the playing is as close to flawless as one man with ten fingers can achieve, and the engineers have matched the quality of his performance with recording of splendid vibrancy and fidelity.

No. 2, in E flat minor, opus 26, No. 2. *Paderewski*. V-36288—\$.75. [*ff\$].

ALTHOUGH this is as much worth the higher price as the other Paderewski items in the Victor catalogue (which is also to say that they are no *more* worth that charge than this one), its inclusion in the new Black Label series is a particular service to the record collector. The bardic character of the music is nobly under-

stood by the artist and affectingly presented, despite blurred runs and accentuation of difficulties.

No 3 in A flat ("Military"), opus 40, No. 1. *Arthur Fiedler* conducting the Boston "Pops" Orchestra. V-11947—\$1. [***fff\$].

DESPITE my prejudice against transcriptions and arrangements, I confess to a genuine enthusiasm for this specimen of the genre. Partially this can be credited to the imaginative orchestration by Glazounow, but there is also inspiration in the rhythmically vital performance and vibrant sonority in the robust recording.

No. 6, in A flat, opus 53. *Paderewski*. V-14974—\$1. [**f\$].

A LATE example of Paderewski's art, this is not to be confused with those of a dozen or so years ago, when he was able to muster a representative performance. This disk is better recorded than any of those, but the unwilling fingers are palpably unequal to the urging of the still vigorous spirit.

PRÉLUDES

Nos. 1 to 24. *Alfred Cortot*. V-Set 282—\$.450. [*ff\$].

WITHOUT imparting to any of these miniatures the final touch of authenticity, Cortot does draw singu-

larly well the distinction between them. The technical requirements are honestly met, the particular problem of each solidly resolved. This is less than an irresistible

issue, however, for the recording lacks resonance and the tone is clangy.

Nos. 3, 6, and 7. Rosenthal. *V-14300*—\$1. [**ff\$\$].

DEFTNESS and finesse are beautifully blended in Rosenthal's playing of these preludes. They are the most characteristic example of his highly personal style that exists on records.

No. 15 ("Raindrop"). Paderewski. *V-6847*—\$1. [*f\$\$].

A CURIOUSLY undistinguished performance, in which the tinkly recording reduces still further the minimum expressiveness of the playing.

No. 16. Lhevinne. *V-14024*—\$1. [***ff\$\$].

ONE can almost hear the burst of applause that would follow this performance in the concert hall, for it is powered by the virtuosity that has many times excited Lhevinne's public. Also there is good taste in the playing and high skill in the reproduction of it.

No. 17. Paderewski. *V-6847*—\$1. [*ffff\$\$. Lhevinne. *V-14024*—\$1. [***ff\$\$].

IN STRIKING contrast to prelude No. 15, which shares this disk, the great Paderewski of legend is truly evident

in this magical performance. The coda in particular, with its organ point A, is completely imagined and recreated. Lhevinne also does a first-rate performance (which is more powerfully reproduced), but it has not quite the poetry of Paderewski's.

No. 23. Walter Gieseking. *C-17079*—\$75. [**ff\$\$.]

A VERY warm, very melting and charming thing emerges from Gieseking's piano, but it has little to do with Chopin's conception. It is, however, a brilliant instance of the sounds this artist can evoke from the instrument. The recording is excellent.

No. 24. Leopold Stokowski and the Philadelphia Orchestra. *V-1998*—\$75. [***f\$\$.]

IF ONE could transmute molten lava into sound, the result, one suspects, would be indistinguishable from the effects to be heard on this record. Roaring trombones and churning strings set up a tempest of vibrations that certainly astound the ears, but the pleasure to be experienced is remote from that contained in the Chopin prelude which it purports to represent. The recording is extremely potent.

RONDOS

In C, opus 73, for two pianos. Bartlett and Robertson, pianos. *C-71190*—\$1. [**ff\$\$.]. K. U. Schnabel and Leonard Shure. *V-11616*—\$1. [**ff\$\$.]. BARTLETT and Robertson have as much pianistic power at their disposal as Schnabel and Shure, and infinitely more graciousness of spirit and deftness of execution. Thus,

what reaches the ear as naturalness and relevance in the Bartlett and Robertson performance sounds strained and affected in the playing of Schnabel and Shure. There is little to choose between the recorded quality of the two versions, for they are both good.

SCHERZI

Nos. 1 to 4. Artur Rubinstein. *V-Set 189*—\$4.50. [**fff\$\$.].

THE pianist's formidable technical powers together with his superior conception of the works produce an album that is replete with admirable

qualities. One has the feeling that Rubinstein is confident that the listener is conversant with his technical ability and thus is content to concentrate on the musical elements of the works without irrelevant finger-

flourishing. The recording is half-a-dozen years old but still satisfactory.

No. 3, in C sharp minor, opus 39. Simon Barer. *V-14926*—\$1. [***ff\$\$]. *Mischa Levitzki.* *V-7604*—\$1. [***ff\$\$].

BARER achieves some exciting effects with his big technique in this work, but there is little internal strength to support the imposing structure that he rears. The recording is first-rate. There is a better balance of qualities in the Levitzki performance, but this is not unrelated to the lesser

brilliance of his technique. In any case the musical values he realizes are hardly sufficient to offset the dazzling facility of Barer.

No. 4 in E, opus 54. Horowitz. *V-14634*—\$1. [***ff\$\$].

THE even-fingered magic of Horowitz's playing is even more impressive piano performance than the comparable scherzo in the Rubinstein album. The recording is also a shade more sonorous and veritable.

TARANTELLA

In A flat, opus 43. Cortot. *V-8251*—\$1. [*ff\$\$].

THOSE who accept the author's endorsement of the F minor Fantasy as played by Cortot will find this automatically included with that

work, for it occupies the fourth side of the two disks. It is a thoroughly commendable performance in any case, both spirited and musically. The piano tone is a little hard.

WALTZES

Nos. 1 to 14. Alfred Cortot. *V-Sel 500*—\$6.50. [**ff\$\$]. *Edward Kilenyi.* *C-Set 390*—\$5.50. [***f\$\$].

NEITHER of these albums conforms to my impression of what a satisfying treatment of this music should be. Cortot's stop-and-go pianism, his fondness for imposing little deviations of tempo and phrasing on the music are a constant annoyance. The general sound is plausibly graceful, but the mechanical alterations of pace, which convey no aura of conviction, are apt to be difficult to live with. There is little intoxication, for example, in such a waltz as the C sharp minor, opus 64. Kilenyi's version, on the other hand, might be described as an imitation of Cortot's imitation of the waltz spirit. His playing is extremely facile and frequently well-sounding, but his ritards and accelerandos do not have even the logical pattern that Cortot maintains. They are sometimes appropriate, and as often out of place; and frequently omitted completely when most urgently necessary. In the more subjective waltzes, such as the

great A flat, Kilenyi's whole approach is raw and unseasoned, lacking the lift and buoyancy the music demands. The recording is excellent, the piano tone faithfully suggested.

In E flat, opus 18. Robert Goldsand. *D-23191*—\$7.50. [**ff\$\$]. *Paderewski.* *V-6877*—\$1. [*f\$\$].

PADEREWSKI vs. Goldsand may seem an unfair competition, but it is the latter who has all the advantage. His treatment is not so brilliant as Paderewski's, but also a good deal less erratic. Since the Goldsand performance is a far better reproduction, the choice is not a difficult one.

In A flat, opus 34, No. 1. Rudolph Ganz. *V-7290*—\$1. [*f\$\$].

THIS recording is now ten years old, a fact that is not belied by the sounds that issue from the loud-speaker. The playing is energetic and well-controlled, but there are few distinctions of phrasing or dynamics.

In A flat, opus 42. Rosenthal. *V-14299*—\$1. [**ff\$\$].

A VERY twinkly, deft performance, in which the rhythm is appropriately

emphasized, the beat maintained regardless of momentary alterations in the melodic line. The recording is satisfactory.

In D flat, opus 64, No. 1. *Goldsand*. D-23193—\$.75. [**ff\$\$.] *Giesecking*. C-17079—\$.75. [**ff\$\$.] *Bachaus*. V-7270—\$.1. [**f\$\$.].

BETWEEN the pearly, finger-conscious smoothness of Giesecking and the methodical charm of Bachaus, my preference is for the Goldsand version. Purely as piano playing it is not as exceptional as the Giesecking, but it has more life and animation, a stronger suggestion of dance feeling than either competitor.

In C sharp minor, opus 64, No. 2. *Rubinstein*. V-7407—\$.1. [**fff\$\$.] *Rosenthal*. V-14299—\$.1. [**ff\$\$.] *Goldsand*. D-23193—\$.75. [**ff\$\$.] *Cortot*. V-1101—\$.75. [*ff\$\$.] *Rachmaninoff*. V-1245—\$.75. [*f\$\$.] *Rosenthal*. D-25121—\$.75. [*ff\$\$.].

THOUGH several of these recordings are newer than the Rubinstein, he is entitled to the accolade here, for a performance that is pleasantly free of nonsense, though in no way insensitive. The finesse of Rosenthal cannot be denied, but neither can his mannerisms. The cheaper version is, of course, much inferior in reproduction. All the pressings of the Goldsand performance I have heard are distorted by bad blasting, marring what is otherwise an estimable accomplishment. Cortot's blatant tone and the unendurable scratch of the surface are hardly the proper setting for his neatly calculated performance. For a special kind of musical entertainment, I recommend the Rachmaninoff, a psychoanalysis of the emotions and impulses that underlie the work. It is an extremely clever bit of musical autopsy, though scarcely to be regarded as a legitimate playing of the waltz itself.

In A flat, opus 64, No. 3. *Rachmaninoff*. V-1245—\$.75. [*ff\$\$.].

THE sternness and intensity of Rachmaninoff have a more valid place in this than in the preceding waltz, and the discipline of his fingers is responsible for some commanding effects in the trio. I doubt, however, that anyone will be impelled to dance by this performance. The recording is fair.

In E minor, opus 69, No. 1. *Goldsand*. D-23192—\$.75. [**ff\$\$.].

GOLDSAND's lack of ostentation, his warmly tinted tone are all to the advantage of this work. Note particularly the sound rhythmic emphasis of his playing.

In B minor, opus 69, No. 2. *Albert Spalding*, violin. V-1703—\$.75. [**f\$\$.]. *SPALDING* is both a responsible musician and a plausible violinist in this performance, but I see no justification for recommending a transcription of Chopin.

In G flat, opus 70, No. 1. *Goldsand*. D-23193—\$.75. [**ff\$\$.]. *Myrtle Eaver*. V-22153—\$.50. [*f\$\$.].

THE competitive version listed above is merely nominal, for one has to search Victor's educational list to find it—and the "educational" value is slight indeed. Goldsand's conscientious sensitivity, his valuable musicality are well reproduced.

In E minor, posthumous. *Goldsand*. D-23192—\$.75. [**ff\$\$.]. *Rachmaninoff*. V-1492—\$.75. [*f\$\$.]. *Rosenthal*. D-25121—\$.75. [*f\$\$.].

WHEREAS his celebrated contemporaries devote their principal effort to making the waltz sound like something else than itself, Goldsand realizes that the performance of Chopin's patterns is sufficient task in itself—and succeeds substantially in his effort. Dash and animation are copiously present in the Rachmaninoff reading, not always in reasonable proportions, and the surface of his disk is unspeakably bad. Rosenthal coquets incessantly with the tempo, to no useful end.

WORKS FOR PIANO AND VIOLONCELLO

Polonaise Brillante, opus 3. Emanuel Feuermann, cello, and Franz Rupp, piano. V-17610—\$1. [**ffff\$].

To MUSIC lovers as well as students of Chopin this work is commended, particularly as performed with imitable gusto and art by those two doughty collaborators, Feuermann

and Rupp. The arrangement is credited to Feuermann, and he plays it with magnificent tonal breadth, a stirring rhythmic bite in the polonaise theme. As for vigor, only a Feuermann could exceed the amount that Rupp pours into his playing. The recording is superb.

CILEÀ, FRANCESCO

OPERAS L'ARLESIANA

Esser madre è un inferno. Claudia Muzio with orchestra conducted by Lorenzo Molajoli. C-9108—\$1. [*ff\$\$.]

THE warmth of Muzio's voice, her deep strain of feeling are beautifully represented in this record, which is otherwise of no remarkable interest. The recording is acceptable.

*Lamento di Federico. Beniamino Gigli. V-14312—\$1. [**ff\$\$.] Richard Crooks. V-15544—\$1. [**ff\$\$.] Galiano Masini. C-9151—\$1. [**f\$\$.]*

ADRIANA LECOUVREUR

Poveri fiori. Muzio. C-4134—\$1. [**ff\$\$.] Muzio's fondness for Cileà's music

CROOKS' performance of this favorite tenor air is better recorded than Gigli's, but the latter's voice-quality is preferable in music of this type. Masini exceeds the reasonable quota of sob in his singing and also does a deal of slurring.

Racconto del pastore. Mario Basiola. C-69602—\$1. [*f\$\$.]

CONVENTIONAL singing by a performer of generally conventional endowments. The recording is fair.

CIMAROSA, DOMENICO

Matrimonio segreto, il: Overture. Milan Symphony Orchestra conducted by Lorenzo Molajoli. C-7194—\$1. [*ff\$\$.]

THERE is eminent spirit and life in this performance, though the dullness of the recording is no boon. However, the music is a joy to hear, the performance worthy of it.

Sonata in A. Julio Martinez Oyan-

guren, guitar. C-17118—\$.75. [**ff\$\$.]

THE origin of this work is not indicated on the disk, but it is very likely one of a series of harpsichord sonatas. It is, in any case, thoroughly suitable for the purpose to which it is put by the capable Oyan-guren. The recording is satisfactory.

COPLAND, AARON

Salón México, el. Koussevitzky and the Boston Symphony Orchestra. V-Set 546—\$2.50. [***fff\$\$.]

THE vitality and fantasy of this work are superbly served by the virtuoso performance of the orches-

tra, impelled by Koussevitzky's own considerable imagination. The recording is also uncommonly good.

Music for the Theater. *Howard Hanson conducting the Eastman-Rochester Orchestra.* V-Set 744—\$3.50. [**ff\$\$].

THE wit and vigor of Copland's writing here are given potent life by Hanson's incisive, well-controlled performance. Among other things this is a substantial tribute to the quality of Hanson's excellent orchestra, and, incidentally, to the animation of his conducting talent. The recording is first-rate.

Nocturne: Two Pieces for Violin and Piano. *Jacques Gordon, violin, and Aaron Copland, piano.* C-68321—\$1. [**ff\$\$].

THIS is hardly the best Copland available, but those who are interested in his works will find it automatically included in their collection, as it is the fourth side of the

two disks devoted to the *Variations for Piano* (see below).

Two Pieces for String Quartet. *Dorian Quartet.* C-70092—\$1. [**ff\$\$].

THESE are both early Copland, the newest of them a dozen years old. The performances are capable, and well-recorded.

Variations for Piano. *Played by the composer.* C-Set X48—\$2.50. [*ff\$\$].

THIS astringent, assertive work is punched out, rather than played, by the composer, who may be presumed to know how he wants his music to sound. The dryness and force of his playing are well-served by the recording, which, for another type of performance, would be excessively dry.

Vocalise. *Ethel Luening, soprano, and the composer at the piano.* NMQ-574—\$2. [**ff\$\$].

THE surface of this disk is noisy, but the recording is clean, the performance admirable.

CORELLI, ARCANGELO

ORCHESTRAL WORKS

Concerto grosso in G minor, opus 6, No. 8. *Bruno Walter and the London Symphony Orchestra.* V-Set 600—\$2.50. [***ff\$\$]. *Frieder Weissmann and unidentified orchestra.* D-25329-25330—\$1.50. [*ff\$\$].

THOSE who have encountered this work on its infrequent appearances in the concert hall have excellent reason to remember it as the "Christmas" concerto. Its serene beauty and charming expressiveness are thoroughly explored in both performances, though the Walter version is much better recorded, the musicians at his disposal more skillful. However, Weissmann turns his phrases neatly, and the tempos are sensitively selected. At the price it is an excellent investment.

Concerto grosso in B flat, opus 6, No. 11.

Arthur Fiedler's Sinfonietta. V-13587—\$1. [**ff\$\$].

FIEDLER responds to the grave nobility of this music with an ample energy, fertilized by a deep sensitivity to its sturdy eloquence, its architectural logic. His string group performs with superb tonal distinction (the resemblance to the sound of the Boston Symphony is not without cause) and the recording is splendid.

Suite in E. F. Arbos and the Madrid Symphony Orchestra. C-68811—\$1. [*ff\$\$].

THOUGH this recording has hardly the technical brilliance to compare with those of contemporary production, it is sufficiently clear to convey the rightness and zest of Arbos' musical feeling, the excellence of

the material. Whether this Sarabande, Gigue, and Badinerie were originally grouped by the composer or were arranged in this order by an editor is not indicated, but the justice of the association is evident.

Adagio from Sonata, opus 5, No. 5.

Howard Barlow and the Columbia Broadcasting Symphony Orchestra.

C-69633—\$1. [**ffff\$].

THE disposition of the parts by arranger Filippi is considerate, the conducting by Barlow straightforward. The amount of hall resonance is somewhat excessive, but the total effect of the performance is commendable.

WORKS FOR VIOLIN AND PIANO

La folia. *Szigeti and Andor Farkas, piano.* C-Set X202—\$2.50. [**ffff\$].

Bratza, violin, and Frederic Jackson, harpsichord. C-DB501—\$.75. [**ffff\$].

SZIGETI's feeling for the ultimate accent, the inescapably just phrasing makes a truly exciting experience of this performance (he uses the version of Hubert Léonard, which is not, as the notes suggest, "the most popular" edition of this work). However, the Bratza-Jackson per-

formance also has its validity, if only for the use of the harpsichord as background.

Sonata in E minor. *Ossy Renardy and Leo Taubman.* C-69152—\$1. [**ffff\$].

RENARDY's pulsating, somewhat nervous style is not the most suitable for this music, but the clarity and smoothness of his tone are wholly relevant. The recording has its part in conveying those attributes.

COUPERIN, FRANÇOIS

Leçons de ténèbres, No. 3. Soloists, chorus, orchestra, etc., directed by Evrard. V-12325-6—\$2. [**ffff\$].

IT IS doubtful if more than a handful of persons in this country had ever heard this music before the importation of these records made in Paris. The performers give exceptional force to its impressive patterns, and the recording is splendid.

Petits moulins à vent, les; Le Soeur Monique; Le trophée. *Barlow and the Columbia Broadcasting Symphony Orchestra.* C-69686—\$1. [**ffff\$].

THESE effective arrangements by Filippi are charmingly performed by Barlow and his men. The recording is also good.

Tendre Nanette, la. *Guimaro Novaës, piano.* C-17229—\$.75. [**ffff\$].

THOUGH Novaës uses the conventional grand piano, her manipulation of it results in a simulation of harpsichord style which is altogether astonishing. She evokes a lovely delicacy and grace from its potent innards, controlling the sound with imposing restraint and tastefulness. The recording is first-rate.

Tic toc choc, ou les maillotins. *Yella Pessl, harpsichord.* C-17059—\$.75. [**ffff\$].

PESSL's well-disciplined fingers, her apt appraisal of style, are effectively blended in this fanciful music. The recording is not as resonant as I would like.

CRESTON, PAUL

Suite for Saxophone. Cecil Leeson and the composer. NMQ-1313—\$1. [**fff\$].

THIS is more interesting as saxophone playing than as music-making, but those with a disposition to con-

temporary works will find it solidly constructed if not importantly expressive. The recording is clear enough, but the surface noise is inseparable from the music.

DAQUIN, LOUIS CLAUDE

Coucou, le. Wanda Landowska, harpsichord. V-1199—\$.75. [**fff\$]. *Anna Linde, harpsichord.* D-25012—\$.75. [**fff\$].

I HAVE an understandable hesitation in recommending any harpsichord performance in preference to one by Landowska, and so give her a nominal distinction here. However, she is accompanied by a small orchestra, which is an impediment, and the playing by Linde is quite as good and no less badly recorded.

Hirondelle, l'. Landowska, harpsichord. V-15186—\$1. [**fff\$]. *Guimmar Novaës, piano.* C-17229—\$.75. THIS piece is a good deal less familiar than "Le Coucou," but it

is no less charming and, of course, much fresher. Here Landowska's art is brilliantly apparent, and appropriately reproduced. Novaës' piano version is deft and delicate, though not quite so suggestive of a swallow's flight as the more animated treatment of Landowska. The recording is very good.

Noëls: *Grand Jeu et Duo; Sur les Flutes. E. Power Biggs, organ.* V-15730—\$1. [**fff\$].

TASTEFULNESS is the essence of Biggs' playing of these pieces on the baroque organ of the Germanic Museum at Cambridge. The recording is first-rate.

DARGOMIJSKY, ALEXANDER

OPERAS ROUSSALKA

Ballet Music. Dorati conducting the London Philharmonic Orchestra. C-69126—\$1. [***fff\$].

THE music serves the Ballet Russe for its repertory piece *Gypsy Dances*, and emerges as a compound of frisky tunes and traditionally "colorful" orchestration, treated by Dorati

with an appropriate energy. The recording is excellent.

Miller's Air. Chaliapin. V-7704—\$1. [*fff\$].

THE artistry of the singer is still durable, the force of his personality still potent, though the recording is nearly a dozen years old.

SONGS

Drunken Miller, the. Vladimir Rosing, tenor. D-29046—\$1. [**fff\$].

DARGOMIJSKY'S claim to a place of honor at the head of the Russian

school exemplified by "The Five" is forcefully substantiated by this stirring and intensely original song. Rosing sings it with splendid vocal control and the penetration of a fine artist. Hans Gellhorn is the pianist.

*Vanka Tanka. Maria and Alexander Kraieff. D-20637—\$.50. [*f\$].*

PERFORMANCE and recording are not de luxe, but the material is arresting.

DEBUSSY, ACHILLE-CLAUDE

INCIDENTAL MUSIC

*Martyre de Saint-Sébastien, le (excerpts). Piero Coppola conducting the orchestra of the Paris Conservatory. V-Set 767—\$2.50. [***f\$].*

DESPITE the high number of this album in the Victor catalogue, the recording dates from the early thirties, a fact that is evident in the limited sonority of the strings, the

flattish characteristic of the wood-winds. However, Coppola's part of the enterprise is efficiently accomplished, and the solo instrumentalists of the orchestra are emphatically good. The list of excerpts is: "Le Cour des Lys," "Danse extatique," "Finale to Act I," "La Passion," and "Le bon Pasteur."

ORCHESTRAL WORKS

IMAGES

No. 2: *Ibéria. John Barbirolli conducting the New York Philharmonic-Symphony Orchestra. V-Set 460—\$3. [***ff\$]. Piero Coppola and the Paris Conservatory Orchestra. V-Set G10—\$2.50. [*f\$].*

THERE is a strange contradiction of values in these sets, for each has in abundance the qualities lacked by the other. In the case of the Barbirolli, it is a want of subtlety, of atmosphere and haze, mated with brilliantly full and incisive recording. However, Coppola's conception of the score is a good deal more idiomatic and fanciful, though the initial weakness of the recording (it belongs to the studio period of French recording) has been emphasized by the passage of time. At Black Label prices it is a worthwhile investment, if as no more than an interim choice until a version combining the virtues of the Barbirolli conducting with the Coppola style is available.

Après-midi d'un faune, le. Beecham and

*the London Philharmonic Orchestra. C-69600—\$1. [**fff\$]. Stokowski and the Philadelphia Orchestra. V-17700—\$1. [***ff\$]. G. Cloëz and the Opéra-Comique Orchestra D-25048—\$.75. [*f\$]. George Copeland, piano. V-7964—\$1. [**ff\$].* THE lusciousness and sonority of the Philadelphia Orchestra's playing are difficult to resist, but the refinement of Beecham's conducting is a pertinent rebuke to Stokowski's exaggerations. In the latter every change of harmony is drained of its expressiveness, leaving no element for the listener to supply. Even though Beecham's orchestra is not as rich he lights the pastels of the scoring more skillfully, and with a larger respect for the intelligence of the auditor. The Cloëz performance has no virtue other than cheapness, which in this instance is not economy. The feeble appeal of this work, as a piano piece, is not augmented by Copeland's insubstantial tone.

*Mer, la. Serge Koussevitzky and the Boston Symphony Orchestra. V-Set 643—\$3.50. [***ffff\$].*

CONFRONTED by the blazing splendor of this recording and the incandescent eloquence of the conducting, the commentator need say no more

than to label it one of the greatest of contemporary albums. This would be so even were the playing of the orchestra less magnificent than it is; but the virtuosity of this element adds a touch of the miraculous to the accomplishment.

NOCTURNES

*Complete issue. Leopold Stokowski and the Philadelphia Orchestra. V-Set 630—\$3.75. [***ffff\$]. Inghelbrecht and the Grand Orchestra des Festivals Debussy. C-Set 344—\$4.50. [**ffff\$]. Gabriel Pierné and the Concerts Colonne Orchestra. D-25544-6—\$2.25. [**ffff\$]. Nuages. V-7453—\$1. [**ffff\$]. Fêtes. V-1309—\$1.75. [**ffff\$]. Both by Stokowski and the Philadelphia Orchestra. Fêtes. Josef and Rosina Lhevinne, piano duet. V-1741—\$1.75. [**ffff\$]. Fray and Braggiotti, piano duet. D-23088—\$1.75. [*ffff\$].*

THE only competition here for Stokowski is Stokowski himself, and it is plain that the old Stokowski shames the new. Though the separate records of "Nuages" and "Fêtes" are nine years older than those in the complete album, they are irrefutable proof that Stokowski has not only learned little since then but actually has forgotten a good deal of the musicianship that established his reputation. The older records are beautifully organized, clean-cut, and wonderfully polished; the newer ones full of inconsequential, distracting detail, exaggerations of sonorities, virtuosity gone nudist,

in which all is sacrificed for rampant sound. It is true that the complete issue includes "Sirènes," but this is a feeble effort that can well be spared. Of the other complete sets, that by Inghelbrecht is well-disciplined, and a good deal better recorded than Pierné's. However, if the listener feels he must have a version of "Sirènes," D-25546 is quite acceptable and cheaper than the alternatives. Of the two piano versions of "Fêtes," the Lhevinnies are both more sensitive and more proficient than their competitors and favored by a quality of recording that makes an ineffective arrangement rather more tolerable.

*Printemps. Piero Coppola conducting the Paris Conservatory Orchestra. V-12053-4—\$2. [**ffff\$].*

THIS is hardly a spectacular performance, but it is thoroughly idiomatic and carefully disciplined. The work, incidentally, is the earliest for orchestra that Debussy permitted to be published and should not be confused with the "Rondes de Printemps," the third of the orchestral *Images*. This is studio recording, but good of its kind.

WORKS FOR ORCHESTRA AND SOLO INSTRUMENTS

*Rapsodie for Clarinet and Orchestra. Benny Goodman, with the Philharmonic-Symphony Orchestra conducted by John Barbirolli. C-11517—\$1. [*ffff\$]. Gaston Hamelin and symphony orchestra conducted by Piero Coppola. V-11433—\$1. [*ffff\$].*

WITH or without a knowledge of Goodman's jazz background one could be impressed by this only as exceptional clarinet playing, technically secure and tonally superb. However, the blurred sonority of the recording, the improper relationship of solo instrument to the

orchestra destroys much of the interpretative effects for which Goodman strives, and in which Barbirolli acquiesces though does not further. Despite its conspicuous flaws the version is preferable both executively and interpretatively to the old, faint one of Hamelin and Coppola.

Rhapsodie for Saxophone and Orchestra.

M. Viard and orchestra conducted by Coppola. V-11426-\$1. [**ffff\$]. IN CONTRAST to the score above, which was wholly the work of the

composer, this score was originally for saxophone and piano, orchestrated by Roger-Ducasse. Viard puts its virtuoso opportunities to excellent use.

Danse profane et Danse sacrée. *Edna Phillips, harp, with Leopold Stokowski conducting the Philadelphia Orchestra.* V-7455-56-\$2. [**ffff\$].

THE values of this music are nicely achieved, though the coloration of the score requires a cultivated palette. The recording is very successful.

WORKS FOR ORCHESTRA AND VOICE

DEMOISELLE ÉLUE, LA

Complete work. *Piero Coppola conducting the Pasdeloup Orchestra, with Odette Ricquier, Jeanne Guyla, and the St. Gervais Choir.* V-12051-2-\$2. [*fff\$].

THOUGH this work has been listed in an American catalogue for less than

four years, its actual age is more than twice that total. It thus is hardly a spectacular example of recording technique, but the performance is conscientious, the soloists capable.

L'ENFANT PRODIGUE

Prélude. *G. Cloëz conducting the orchestra of the Opéra-Comique.* D-25417-\$75. [*f\$]. *Heifetz, violin.* V-1694-\$75. [**ffff\$].

THE orchestral version is rather carelessly played, but it is at least authentic. The piece makes a plausible fiddle morsel, and it is splendidly projected.

Air de Lia. *Dorothy Maynor, soprano, with the Philadelphia Orchestra conducted by Ormandy.* V-17698-\$1. [***ffff\$]. *Ninon Vallin.* D-25848-\$75. [**ffff\$]. *Rose Bampton, contralto.* V-7746-\$1. [**ffff\$].

NEITHER Maynor nor Bampton has the purity of style for this music that Vallin possesses, but her voice was in poor shape when this disk was made, and the recording is thoroughly unsatisfactory. On the other hand Maynor's bright, lean voice is reproduced with magnificent clarity and expansiveness against a superb orchestral background en-

hanced by the acoustics of Philadelphia's Academy of Music. I can find nothing but good to say of her singing, though the temperature of the performance is a degree or two below the desirable heat. Bampton's effort dates from her contralto period (c. 1932) and is a fine tribute to her musically skill. But it cannot challenge the Vallin, interpretatively, or the Maynor, executively.

Cortège et Air de danse. *Cloëz conducting the Opéra-Comique Orchestra.* D-25417-\$75. [*f\$].

THIS performance shares a disk with the "Prélude" mentioned above, and also its general characteristics of recording and playing.

Air d'Azaël. *Charles Friant, tenor.* D-25848-\$75. [*ff\$].

THE name of Friant is unknown here, but he commands a fine lyric voice and substantial artistry. With the Vallin (above) as added value, the disk is a very attractive one.

OPERA

PELLÉAS ET MÉLISANDE

Extended Excerpts. *Marthe Nespolous (Mélisande), Alfred Maguenat (Pelléas), Hector Dufranne (Golaud), and Claire Croïza (Génieviève)*, with orchestra conducted by Georges Truc. C-Set Op. 13—\$6.50. [**ff\$\$.]. Yvonne Brothier (Mélisande), Charles Panzéra (Pelléas), Vanni-Marcoux (Golaud), and Willy Tubiana (Arkel), with orchestra conducted by Piero Coppola. V-Set 68—\$7.50. [*fff\$\$.].

SINCE *Pelléas* is anything but an opera of the aria type, and it is not probable that a purchaser will want isolated sections of the score, the characteristics of these two albums will be considered comparatively for their overall utility. Largely speaking, the excerpts directed by Truc are more sonorously recorded than those under Coppola, and the Columbia surfaces are superior to those I have heard in a typical Victor pressing of this decade-old album. The especial attraction of the latter is its inclusion of six orchestral interludes, which are not represented in the Columbia issue (V-4174-5-6—\$2.25). Of the sections that are duplicated in the two recordings, I prefer the Victor (9636) version of the "Duo de la fontaine" for the expressive, eloquent singing of Panzéra. However, in the "Ah! ah! tout va bien" of the second scene of the second act, the

Columbia disk (No. 68520) contains both the voices of Golaud and Mélisande, the Victor (V-1444), only Golaud's. Similarly, in the Victor version of the "Tower Scene," the voice of Golaud is missing. It can be heard on the preferable Columbia treatment of this scene. All things considered, the Columbia may be recommended as the basic purchase, with the addition of the orchestral interludes from the Victor set, and possibly the "Fountain" duo for Panzéra's voice. For a precise listing of the exact music contained in each set, the reader is referred to R. D. Darrell's *Encyclopaedia of Recorded Music*.

Voici ce qu'il écrit. Germaine Cernay, with orchestra. D-25815—\$.75. [*ff\$\$.].

CERNAY sings affectingly but without sufficient mechanical assistance to influence one against Croïza's effort in the Columbia set. Moreover, the section is treated here as a solo aria.

Il avait toujours suivi. Etienne Billot, with orchestra directed by Cloëz. D-20539—\$.50. [*ff\$\$.].

Maintenant que le père de Pelléas. Billot, as above. D-20538—\$.50. [*ff\$\$.].

THE versions of these two excerpts in the Columbia album is more satisfying, both as performance and recording.

PIANO WORKS

Arabesques, Nos. 1 and 2. Walter Gieseking. C-17145—\$.75. [**ffff\$\$.]. Same artist. D-25118—\$.75. [*fff\$\$.]. GIESEKING's amazing consistency is sharply exemplified in these two performances by himself. Both have an identical fluidity and expressiveness, the phrases magnificently correlated and balanced. However, the recording of the Decca disk suggests an instrument considerably more harpish

than the piano conveyed by the Columbia. Moreover the better surfaces of the latter are decidedly preferable.

Children's Corner. Alfred Cortot. V-7147-8—\$.2. [*ffff\$\$.]. Gieseking. C-17088-68962—\$.1.75. [**ff\$\$.]. Piero Coppola conducting the Paris Conservatory Orchestra. V-Set 280—\$.2.75. [**ffff\$\$.]. Carlos Salzedo, harp, Horace Britt, cello, and Georges

Barrère, flute. V-Set. 639—\$2.75. [**ffff\$].

THE two piano performances have almost identical virtues, and an enthusiast for the playing either of Cortot or Giesecking would be safe in choosing the version of his favorite without further consideration. However, for those who are wholly impartial, it may be said that there is definitely more humor and fantasy in the playing of Cortot. It may be of a literary sort, but it serves the purpose of the music better than Giesecking's more Olympian treatment. However, both are splendid examples of piano-playing, the Giesecking especially enhanced by skillful recording. Of the two non-piano treatments, I much prefer the orchestral version by André Caplet to the trio transcription. Coppola treats the music with a light, dexterous hand, and his men

play well. But there can be little commendation for the trio arrangement save as a display piece for the talents of Salzedo, Britt, and Barrère, an end it accomplishes admirably.

No. 3: *Serenade for the Doll. Horowitz. V-1353—\$.75.* [**ffff\$].

A MIRACULOUS example of Horowitz's virtuosity and a thoroughly captivating performance of this morceau.

*Danse (Tarantelle styrienne). Koussevitzky and the Boston Symphony Orchestra. V-7414—\$.1. [*ffff\$].*

ONE of the earliest Boston Symphony Orchestra records still in the catalogue, and hence a less-glittering instance of the band's virtuosity than may be heard in more recent recordings. The virtues of Ravel's arrangement are wholly revealed by the performance, however.

ESTAMPES

No. 1: *Pagodes. Giesecking. C-69841—\$.1.* [**ffff\$].

AS AN epitome of Giesecking's art this performance would be difficult to surpass. It is also a splendid example of piano recording.

No. 2: *Soirée dans Grenade. Giesecking. C-68575—\$.1.* [**ffff\$]. *George Copeland. V-7963—\$.1.* [**ffff\$]. *Piero Coppola conducting an unidentified orchestra. V-12033—\$.1.* [*ffff\$].

THE virtues of Giesecking's performance would withstand more severe competition than that provided by Copeland's rather metallic, unimaginative

native playing. The orchestral version (the Molinari arrangement is used) has solid virtues, but it is probable that a new one will be forthcoming in the near future, as a Stokowski version of the piece has appeared on some of his recent programs.

No. 3: *Jardins sous la pluie. Giesecking. C-17127—\$.75.* [**ffff\$].

THE fleetness and dexterity of the playing are only exceeded by the sensitivity of the interpretation. The recording enforces this impression.

ÉTUDES (BOOK II)

No. 11: *Pour les arpèges composés. Horowitz. V-8996—\$.1.* [**ffff\$].

THIS piece is less of consequence to Debussyites than it is to admirers of Horowitz, for the rich, sonorous

tone of the instrument is brilliantly turned to the advantage of the music. The amazing clarity and definition of Horowitz's fingerwork are finely reproduced.

IMAGES (SERIES I)

Reflets dans l'eau. Giesecking. C-68575—\$.1. [**ffff\$]. *Rosenthal. D-25317—\$.75.* [*f\$]. *Paderewski. V-6633—\$.1.* [*f\$\$\$].

GIESECKING'S art is not at its most imaginative in this disk, but that distinction still allows for very high merit. It is in all senses a beautiful

example of piano-playing. Rosenthal and Paderewski both offer examples of interesting misconceptions, although the former is slightly more inviting because of its lower price. However, both are poorly recorded, the Rosenthal especially so.

Mouvement. Giesecking. C-17218—\$.75.
[**ffff\$].

CALCULATED monotony is suggested by Giesecking here with an airy ease that wholly belies the astonishing muscular control that underlies his performance. The recording is excellent.

IMAGES (SERIES II)

Cloches à travers les feuilles. Giesecking. C-17218—\$.75. [**ffff\$]. *Coppola conducting the orchestra of the Paris Conservatory.* V-12054—\$.1. [**ff\$\$.] THE paradox is almost too inviting, but the facts are plain: Giesecking's plan and execution are actually more orchestral than the arrangement used by the conductor and the results he obtains from his men. The pianist conceives this, to my ear, as a harp and clarinet duet, and differentiates

the levels of the performance with infinite dexterity. Coppola's effort is a strangely unevocative one, the reproduction of it poor.

Poissons d'Or. Giesecking. C-69020—\$.1.
[**ffff\$].

THESE gold fish swim in an almost audible pool, cavort with almost visual agility. A superlative conception, immaculately projected. The recording is good.

PRÉLUDES (BOOK I)

Complete set. *Giesecking.* C-Set 352—\$.5.
[**ffff\$]. *Cortot.* V-Set 480—\$.5.25.
[**ff\$\$.]

THE commentary on these two artists' playing of the *Children's Corner* is also applicable here. That is, both performances are highly sensitive and beautifully executed, sufficiently well-recorded that either would be thoroughly satisfying were no other version available. In a purely personal reaction I find the Giesecking tone quality more to my taste. Of the single preludes (not considering those listed below) I prefer the Cortot to the Giesecking playing of "La Cathédrale engloutie," principally because the latter uses a ten-inch disk, which breaks the piece midway and destroys the all-important mood. In the Cortot set, sensibly, a twelve-inch disk is used for this prelude.

Danseuses de Delphes. Paderewski. V-1531—\$.75. [*f\$\$.].

PADEREWSKI's intellectual comprehension of the style cannot be denied, but I find little affinity between

the music and this artist's method of playing the piano.

Voiles. George Copeland. V-14904—\$.1.
[**ff\$\$\$\$]. *Paderewski.* V-1531—\$.75.
[*f\$\$.].

BOTH of these are expensive for the value they contain, the Copeland especially so. His is a decent, orderly performance but hardly comparable to those by either Giesecking or Cortot.

Vent dans la plaine, Ia. Cortot. V-7148—\$.1. [*ff\$\$.].

THIS is an earlier recording than the one included in the complete set of preludes by Cortot, but it may be commended for the coupling with "La fille aux cheveux de lin." It is, in any case, magnificently played.

Sons et les parfums tournent dans l'air du soir, les. Emma Boynet. V-4419—\$.75. [**ff\$\$.].

A SOMEWHAT too-palpable conception, but authoritative. The recording is excellent.

Fille aux cheveux de lin, Ia. Cortot. V-7148—\$.1. [**ffff\$]. *Heifetz, violin.* V-6622—\$.1. [*ff\$\$.]. *Kreis-*

ler. V-1358—\$.75. [**f\$\$.]. *Grischa Golubov.* C-17078—\$.75. [**f\$\$.]. *Laura Newell, harp.* C-70083—\$.1. [**ff\$\$.].

CORTOT's fine-threaded phrasing, the distinction and character of his tone almost persuade one to forget the familiarity of this piece. It is a beautifully poetic accomplishment. In its own terms the Heifetz is an equally fine piece of recreation, and a violin transcription is a more reasonable thing in this instance than it ordinarily is. The Kreisler record may be commended as one of the more persuasive examples of his tone on disks, but the phrasing is *Wienerisch*, the *Fille* plainly a *Mädchen*. Of the Golubov performance, one can say little, for it is mere fiddling. Grandjany's harp transcription is well planned, and Newell plays it competently.

Cathédrale engloutie, la. *Artur Rubinstein.* V-36289—\$.75. [**ffff\$]. *Cope-*

land. V-7962—\$.1. [**f\$\$\$\$]. *Olga Samaroff-Stokowski.* V-7304—\$.1. [**f\$\$\$]. *Philadelphia Orchestra conducted by Stokowski.* V-7454—\$.1. [**ff\$\$.].

WHY Victor should offer this superb Rubinstein performance in its Black Label series while retaining two such inferior interpretations as those of Copeland and Samaroff in a category costing decidedly more is wholly mysterious—save that nothing can be unexpected in the management of phonograph merchandise. Rubinstein plays the music with the clangorous, deeply vibrant sound it demands, and that sound is well reproduced. The orchestral performance has its special qualities, but the transcription is a shade precious in its play of sonorities. The Giesecking version has been annotated in the discussion previously of his complete set of the first book.

PRÉLUDES (BOOK II)

Complete set. *Giesecking.* C-Set 382—\$.5. [**ffff\$].

THERE is no competitive issue to challenge this, and Giesecking's discoursing of the music is, on the whole, very satisfying. Such a piece as "Ondine," for example, is superbly suited to Giesecking's equipment, displaying his remarkable sense of color, his amazingly controlled dynamic range. The recording is excellent.

Puerta del vino, la. *Copeland.* V-14904—\$.1. [**ffff\$].

THERE is hardly the vitality in this performance that the music requires, though Copeland's finger work is facile enough. The recording is first-rate.

Briyères. *Copeland.* V-1644—\$.75. [**ffff\$].

THIS is about the best of Copeland recordings of Debussy, and even more, a reasonable treatment of the music.

General Lavine-Eccentric. *Copeland.* V-1644—\$.75. [**f\$\$.].

HUMOR is apparently an inconspicuous part of Copeland's artistic equipment, nor is there the dry incisiveness to his playing that Debussy sought to convey in his impression of this comic figure.

Terrasse des audiences du clair de lune. *Copeland.* V-7962—\$.1. [**f\$\$.].

THOUGH there is nothing in this music to date the evening described in this moon-filled scene, Copeland's tone suggests it to be at least late fall.

Ondine. *Copeland.* V-1643—\$.75. [**ffff\$].

COPELAND dissolves the music in properly liquid tones, giving excellent clarity to the patterns of Debussy.

Canope. *Copeland.* V-1643—\$.75. [**f\$\$.].

CAPABLE and unexciting are the words for this performance, which

is even more understated than the music suggests.

Feux d'artifice. Marcel Ciampi. C-69308
—\$1. [**fff\$\$].

AN ASTONISHING bit of piano playing is made even more exciting be-

cause it emanates from an unexpected source. The pianist's formidable tactile sense, the clarity and definition of his finger work are the materials of a completely unusual record.

POUR LE PIANO

Complete set. *Marius-François Gaillard. D-20189-25366—\$1.25. [*fff\$\$]*. GAILLARD is a capable enough pianist, but the recording does not give him the support he deserves. However, as the single complete recording of this work, at an advantageous price, it is a reasonable investment.

*Sarabande. Koussevitzky and the Boston Symphony Orchestra. V-7375—\$1. [**ff\$\$]*.

RAVEL'S exquisitely sensitive orchestration of Debussy's patterns makes this a more palatable transcription than most. The perform-

ance is splendid, and though the recording is nearly a decade old, it is quite satisfactory.

*Réverie. Gieseking. C-17138—\$.75. [**ffff\$\$]. Harold Bauer. S-2001—\$1. [*f\$\$]*.

IF THERE is any certainty in the realm of music, it is that this piece would have been completely and permanently forgotten had it not been fashioned into a popular song. Of the two performances, that by Gieseking is not only much more sensitive but more believably reproduced.

SUITE BERGAMASQUE

Complete set. *Gieseking. C-68033-4—\$2. [*fff\$\$]*.

IT is difficult to imagine more beautiful piano-playing than this, even though the reproduction of it is somewhat fuzzy. Gieseking's playing of "Clair de lune" is an especially magical bit of recreation, though both the Passepied and the Minuet are splendidly phrased.

*Clair de lune. Victor Symphony Orchestra directed by O'Connell. V-36228—\$.75. [***ff\$\$]. Kostelanetz and his orchestra. C-7361—\$1. [*ff\$\$]. Stokowski and the Philadelphia Orchestra. V-1812—\$.75. [**f\$\$]*.

ALL these orchestrators (in each case, the conductor, according to label credits) mix a touch from every cup on the palette, resulting in some strange and awesome effects. I prefer the glowingly sonorous one of O'Connell to the Kostelanetz, both for the superiority of his players and the tangible brilliance of the recording. Either is a better choice than the Stokowski, for he uses a ten-inch disk, which forces a needless break on this exceptionally consecutive work. And if one yearns for a Kostelanetz treatment, I prefer the authentic one of André to the imitation one of Leopold.

MISCELLANEOUS PIANO WORKS

*Ille joyeuse, I'. Gieseking. C-69841—\$1. [***ffff\$\$]. Coppola conducting the orchestra of the Paris Conservatory. V-12033—\$1. [*ff\$\$]*.

THE details of this texture, the superb swirl of sound it generates, almost demand the orchestra, but it would be absurd to allow this ob-

jective belief to obscure the greater sensitivity of Gieseking's performance to that of Coppola. Moreover his recording is more recent, a better simulation of what he is attempting than is the Coppola. The latter uses the transcription by Molinari.

Nocturne. *Jesús María Sanromá.* V-2044—\$.75. [***ff\$\$].
AN EARLY work of no pronounced

Debussyan quality, but pretty and appealing. Sanromá's playing is brilliantly reproduced.

WORKS FOR TWO PIANOS

Epigraphes, No. 3. *Pirani and Grand.* C-DB1301—\$.75. [*f\$\$].
AN ITEM that is essentially for De-

bussy enthusiasts. The performance is satisfactory, but no more.

PETITE SUITE

Complete set. *Symphony Orchestra conducted by Piero Coppola.* V-Set 674—\$2. [**ff\$\$].

THERE is no sensible reason why the only complete recording of this attractive suite should be by an orchestra (in an arrangement by Henri Paul Busser) considering the lengths to which duo-pianists will go to find material for performance and recording. This consideration aside, it must be recorded that Coppola does a very tasty job of

the interpretation, aided more than a little by the efficiency of the recording.

En bateau. *Kreisler, violin.* V-1358—\$.75. [**ff\$\$].

THOSE who are partial to Kreisler will find this a balanced review of his capabilities, efficiently recorded.

Minuet. *Copeland.* V-14201—\$1. [**ff\$\$].

AN INCONSEQUENTIAL interpretation, unimpressively reproduced, a lapse which should trouble no one.

QUARTET FOR STRINGS

In G minor, opus 10. *Pro Arte Quartet.* V-Set 186—\$4.50. [*fff\$\$]. *Budapest Quartet.* C-Set 467—\$4.50. [**ff\$\$]. *Lener Quartet.* C-Set 100—\$4.50. [*f\$\$].

EVEN at half volume, there is infinitely more body and sweep to the Budapest recording than to the Pro Arte—which, unfortunately, is one of its deficiencies. The sound of the four instruments has been over-amplified throughout, resulting in a mass of sound that too often sug-

gests a string orchestra rather than a quartet. Add this to the rugged weight of the quartet's tone and the unstylistic bite of the playing, and the justice to Debussy is negligible. Consequently I continue to prefer the fine proportions of the Pro Arte treatment, its speaking fondness for the composer and his work, though the recording is thinnish. The Lener treatment is more coarse than the Budapest, not so secure technically, and, of course, a decade older.

SONATAS

PIANO AND VIOLIN

No. 3. *Alfred Dubois and Marcel Maas.* C-Set X44—\$2.50. [*ff\$\$].

IN SPITE of a rather thin performance, and fuzzy recording, the essential qualities of the music are

honored by Maas and Dubois. The numbering refers to its listing among sonatas by Debussy for various instruments, though it is the only one he wrote for piano and violin.

FLUTE, VIOLA, AND HARP

No. 2. *M. Ginot, Lilly Laskine, and Marcel Moyse.* D-20085-7—\$1.50. [*ff\$].

FASTIDIOUS performance and brilliant musicianship are the particular

merits of this item. The texture of the music is absorbing for its refinement and variety, but the ideas are not impressive. The recording is fair.

SONGS

ARIETTES OUBLIÉES

Aquarelles—Green. *Ninon Vallin*. *D-20326*—\$.50. [**ffff\$]. *Lily Pons*. *V-1905*—\$.75. [**ffff\$].

VALLIN's artistry is heard at its brilliant best in this song, which she sings with great clarity and under-

standing. The recording is better than fair. Pons's voice is finely recorded on her disk, but its piccolo quality is hardly wanted in this clarinetish music.

BALLADES DE FRANÇOIS VILLON

Ballade des femmes de Paris. *Maggie Teyte, soprano, and Alfred Cortot, piano*. *V-Set 322*—\$.5.75 (not available separately). [**ffff\$].

THE movement and vivacity of the music are beautifully projected by

Teyte, whose fine abilities are less known to Americans than they should be. Cortot's piano playing is even preferable to the orchestra with which these *Ballades* are sometimes sung.

CHANSONS DE BILITIS

Complete set. *Maggie Teyte and Alfred Cortot*. *V-Set 322*—\$.5.75 (not available separately). [**ffff\$]. Nos. 1 and 2 only. *Magdeleine Greslé, soprano, and Janine Weil, piano*. *D-20225*—\$.50. [**ff\$].

THE liquidity of Teyte's voice, the finesse of her French enunciation are complemented by a remarkably refined conception of this music. Together with the artistry of Cortot's piano performance, the sum of ex-

cellencies becomes considerable. The wide spread in price between the two Victor disks and the single Decca one is by no means a true index to their quality, for Greslé is a gifted interpreter, and her voice is well-reproduced. However, its timbre is somewhat dark for this material. It should be noted that the two Teyte disks contain, of course, a fourth Debussy song.

FÊTES GALANTES (SERIES I)

Complete set. *Teyte and Cortot*. *V-Set 322*—\$.5.75 (not available separately). [**ffff\$].

GRANTED that the listener is partial

to this material, there can be nothing but praise for the way it is performed here.

FÊTES GALANTES (SERIES II)

Complete set. *Teyte and Cortot*. *V-Set 322*—\$.5.75 (not available separately). [**ffff\$]. *Greslé and Weil*. *D-20227-8*—\$.1. [**ff\$].

FOR conformity's sake it is probable that Debussy fanciers will prefer the definitive treatment of this set of

songs by Teyte and Cortot, even though the cheaper one by Greslé and Weil has high merit. However, those who are interested in a single song will not be mistaken in choosing the latter.

MISCELLANEOUS SONGS

Beau soir. *Claudia Muzio*. *C-4136*—\$.75. [**ffff\$].

THOSE who consider Muzio only an opera singer will find this highly refined interpretation an unexpected pleasure. The recording is good.

Mandoline. *Ninon Vallin*. *D-20326*—\$.50.

[*ff\$]. *Lily Pons*. *V-1905*—\$.75. [**ffff\$].

THOUGH this was probably the first work of Debussy to be included in an American phonograph catalogue (a version by Lillian Nordica was available when all other music of

his was anathema), there are, curiously, only these two versions available at the present time. Vallin's is a thoroughly satisfying job, acceptably reproduced. Pons' light voice is a little more attractive here than in "Green," but her treatment is insubstantial, lacking in body.

Mer est plus belle, là. Greslé. D-20226—\$.50. [**ff\$].

THE singer's rich lower register is especially suitable for this song. She is aided by the excellent piano-playing of Jeanine Weil.

Noël des enfants qui n'ont plus de maison. Greslé. D-20226—\$.50. [**ff\$].

ORIGINALITY and expressiveness are remarkably combined in this song, written during the second year of the first World War, and embodying the prayer of French children that

there be no Christmas for the enemy. The singer does an expert job of conveying its emotion.

Promenoir des deux amants, le. Teyte and Cortot. V-Set 322—\$.75 (not available separately). [**ffff\$]. Roger Bourdin, baritone, and orchestra. D-25945—\$.75. [*f\$].

ON THE count of artistry there can be no question which of these is more attractive. However, there are other considerations, which make the two versions hardly comparable, such as the difference in the sex of the singers and the use of an orchestra by Bourdin. This enhances the effect of the music measurably, but I still find more expressiveness in Teyte's singing, and a more satisfying artistic whole in her collaboration with Cortot.

PROSES LYRIQUES

De Grève. Teyte and Cortot. V-Set 322—\$.75 (not available separately). [**ffff\$].

THIS is my favorite among the dozen-odd songs recorded by Teyte

and Cortot, not only for its intrinsic quality but also for the utterly masterful singing of the interpreter and the completeness of the ensemble with Cortot.

DELIBES, LÉO

BALLET MUSIC

COPPÉLIA

Mazurka; Intermezzo; Valse lente; Valse de la poupée; Csardas. Orchestra directed by G. Cloëz. D-20070-1—\$.1. [*f\$\$].

THIS issue has the virtue of presenting more of the score of this entertaining work than any other, but the playing is prosaic, the recording inferior. The purchaser would do better to assemble the single issues recommended below.

Csardas and Theme Slav varié. London Philharmonic conducted by Kurtz. C-69323—\$.1. [**ffff\$]. Csardas only. Goossens and the London Symphony Orchestra. V-4257—\$.75. [*f\$]. Fiedler and the Boston "Pops" Orchestra. V-12527—\$.1. [**f\$\$].

KURTZ's lengthy experience in conducting this ballet is sharply reflected in the rhythmic precision and vitality of this performance. The exaltation he imparts to the Csardas is especially notable. Of the two competitive versions, that by Fiedler is more amply reproduced, but it is less stylistic than the Kurtz.

Dance of the Automatons and Valse. Fiedler and the Boston "Pops" Orchestra. V-12527—\$.1. [**f\$\$]. Hertz and the San Francisco Orchestra. V-6586—\$.1. [*f\$\$\$]. *Valse only. Oramandy and the Minneapolis Orchestra.* V-1743—\$.75. [**f\$\$]. THE Fiedler version of these excerpts would be an automatic choice,

merely from the date of issue, even were the Hertz record not absurdly expensive. Ormandy offers a swollen, rather Capitone performance, in which sugar is added to icing. The recording, however, is uncommonly good.

Mazurka. Goossens and the London

*Symphony. V-4257—\$.75. [**f\$\$.]*

My normally good opinion of Goossens' ability is colored here by the impression that this music does not make a sufficient demand on the conductor's musicianship. One cannot avoid the impression that his treatment is a little offhand.

NAÏLA

*Waltz. London Philharmonic Orchestra conducted by Kurtz. C-69080—\$1. [**fff\$]. Collingwood and the Royal Opera Orchestra. V-11442—\$1. [**ff\$\$.] Weissmann and a symphony orchestra. D-25341—\$.75. [*f\$]. Lucerne Kursaal Orchestra. C-67853—\$1. [**f\$\$.].*

OF THE three versions by orchestras of appropriate size, that directed by Kurtz has the largest amount of incisiveness and charm. Collingwood's treatment is somewhat mechanical, Weissmann's impeded by poor recording. The health-treatment orchestra is small, but its first

violinist (who makes virtually a solo of this confection) is a virtuoso in the style.

*Waltz (arrangements). Wilhelm Bachaus, piano. V-6582—\$1. [**ffff\$]. Marthe Rennesson, piano. D-20617—\$.50. [*f\$]. The Aeolians (flute, harp, violin, etc.). V-12449—\$1. [**ffff\$].* SUCH a finger-breaking exercise as this is ideally suited to Bachaus's prodigious technique, but it is asking much to expect him also to supply the grace and suppleness these patterns demand. Rennesson has the grace but not the technique. The Aeolians offer neither.

LE ROI S'AMUSE

*Passepied; Pavane. Lawrence Collingwood conducting the London Symphony Orchestra. V-4234—\$.75. [**ff\$\$.].*

THE performances are routine, but the routine of this orchestra still permits a quality of playing not often heard in such music.

LA SOURCE

*Pas des écharpes; Scène d'amour; Scherzo Polka. Ormandy and the Minneapolis Symphony Orchestra. V-1670-1—\$1.50. [**ffff\$\$.] First two excerpts plus Variations and Danse Circasiennne. Cloëz and Symphony Orchestra. D-20112-3—\$1. [*f\$].*

A LESSER known work than other of Delibes's ballets, it has its attractions. The Ormandy version is more polished, also as spirited as one would want.

SYLVIA

*Chasseresses, les; Intermezzo; Valse lente; Pizzicati; Cortège de Bacchus. Orchestra of the Opéra-Comique conducted by G. Cloëz. D-20025-6—\$1. [*f\$].*

THIS comprehensive collection is light-footed and capricious, but its single parts are not so well-played as several of those in the list below.

Chasseresses, les. Gaubert and Grand Orchestre Symphonique. C-69006—

\$1. [**ff\$]. *Sargent and Royal Opera Orchestra. V-11655—\$1. [**ff\$\$.].*

GAUBERT has the authentic feeling for this music, also a more incisive rhythmic sense. The recording of his performance is broad and resonant. *Intermezzo and Valse Lente. Kurtz and London Philharmonic. C-69323—\$1. [**ff\$]. Sargent and Royal Opera Orchestra. V-11655—\$1. [**ff\$\$.].*

Hertz and San Francisco Orchestra. *V-1166-\$7.5.* [*f\$\$.]

THE delicacy and sense of Kurtz's conducting are emphasized by comparison with the sluggish version of Sargent or the rather ponderous one of Hertz. The recording, too, is much superior.

Cortège de Bacchus. Ormandy and the Minneapolis Orchestra. *V-1669-\$7.5.* [**ff\$\$.] *Gaubert and Grand Orchestre Symphonique.* *C-69006-\$1.* [*f\$\$.] *Rosario Bourdon and the Victor Symphony Orchestra.* *V-35879-\$7.5.* [*f\$].

THOUGH humble music by concert hall standards, this is by no means an improbable display for a conductor's abilities, as both Ormandy and Gaubert attest. The former is more militant, but it is broken half-

way through, which inclines me to recommend Gaubert's excellent performance. Bourdon struggles to impart life to his interpretation, but the confining studio recording cannot be overcome.

Pizzicati Polka. Kurtz and London Philharmonic Orchestra. *C-69323-\$1.* [**ff\$\$.] *Ormandy and Minneapolis Orchestra.* *V-1670-\$7.5.* [**f\$\$.] *Hertz and San Francisco Orchestra.* *V-1166-\$7.5.* [*f\$\$.]

TO TAKE this much-battered music and make as fresh and enlivening an experience of it as Kurtz does, is by no means an inconsequential accomplishment. Ormandy seems concerned only with the exhibition it provides for his orchestra, while the Hertz version should long ago have been retired.

OPERAS

LAKMÉ

Prelude: Act I and Prelude: Act III. Symphony Orchestra of Paris, conducted by G. Cloëz. *D-20094-\$5.50.* [*f\$].

THE orchestra is small and the recording inferior, but this is a sufficing version of these excerpts.

O Dourga bionda. Korjus. *V-12136-\$1.* [**fff\$\$.]

A CHARMING bit of singing, faultlessly outlined in tones of fine solidity and firmness. The recording is good.

Sous le dôme épais. G. Féraldy and A. Bernadet. *C-9133-\$1.* [*ff\$\$.]

THE singing here is hardly brilliant, but it is better, in consistency and intonation, than that which one hears ordinarily in the opera house. The recording is fairly good.

Danse des Bayadères. Symphony Orchestra conducted by D. E. Inghelbrecht. *C-17142-17143-\$1.50.* [*f\$\$.]

THE lively tunes are played with vigor and spirit but with no impressive finish.

Légende du paria (Bell Song). Miliza Korjus. *V-12136-\$1.* [**ffff\$\$.] *Lily Pons.* *V-1502-\$7.5.* [**ff\$\$.] *Pons.* *D-23015-\$7.5.* [*ff\$\$.]

THOUGH the actual experience of Americans with Korjus is not too auspicious (largely it was in the bloated film version of *The Great Waltz*), her singing here is impeccable in detail, beautifully articulated, remarkably clear in tone. Moreover the recording (directed by Bruno Seidler-Winkler) is impressively good. If there is a difference between the two versions by Pons, the advantage must be credited to the Victor, which is better recorded and, in a few slight details, better sung.

LE ROI L'A DIT

Overture. Constant Lambert conducting the London Philharmonic Orchestra. *V-12764-\$1.* [**ffff\$\$.]

THE affection of Lambert for this music, and such other esoterica as the Auber overtures listed under his

name is, apparently, not one of those affectations practiced by other contemporary composers; for Lambert imparts not only gusto and verve to his performances but the more sober

and cherishable virtue of taste. The shaping of the orchestral performance is a marvel of subtlety, and the reproduction rises to a tempestuous climax.

SONGS

*Bonjour, Suzon. Claudio Muzio. C-4136—\$7.75. [*fff\$].*

Muzio does an insinuating bit of singing in this attractive song, abetted by an excellent accompaniment directed by Lorenzo Molajoli. The recording is not powerful, but the quality of tone is good.

*Filles de Cadix, les. Muzio. C-9114—\$1. [*ff\$]. Jeannette MacDonald. V-2049—\$7.50. [**fff\$]. Miliza Korjus. V-12036—\$1. [***fff\$]. Lily Pons. V-1997—\$7.50. [**ff\$]. Galli-Curci. V-1524—\$7.50. [*ff\$].*

If I specify the Muzio version as the one I would prefer to own and hear repeatedly, it is not because I

am indifferent to the vocal appeal of MacDonald and Pons or the virtuosity of Korjus and Galli-Curci. It is, rather, that I find the most color and excitement, the most character, in her treatment of this boléro. Of the newer versions with orchestra, Korjus's is impeded by her use of an odd-sounding German text. MacDonald sings well for MacDonald but not imposingly by other standards. Both Pons and Galli-Curci incline to an external attitude toward the decorative patterns, the former with the particularly unsatisfying accompaniment of a piano.

DELIUS, FREDERICK

The bulk of this composer's recorded literature is, unfortunately, to be obtained only in the albums of the Delius Society issues, which may include several works that the purchaser has no desire for as well as involving a price

beyond his means. These are included in the alphabetical listing, though extended critical comment is reserved for those works of which there are duplicate recordings.

ORCHESTRAL WORKS

*Appalachia. Sir Thomas Beecham, the BBC Choir and the London Philharmonic Orchestra. C-Set 355—\$7.50 (not available separately). [***fff\$].*

BEECHAM's performance of this is finely sensitive, the recording exemplary.

*Brigg Fair. Beecham and unidentified orchestra. C-Set X30—\$2.50. [*ff\$].* SINCE this is one of the most characteristic of Delius's works, it is fortunate that this fine version is available individually. The recording is not quite of contemporary quality, but the interpretation is vigorously

poetic and the playing of the orchestra thoroughly capable. The wood-winds are particularly good.

*Eventyr. Sir Thomas Beecham and the London Philharmonic Orchestra. C-Set 305—\$6.50 (not available separately). [***ff\$].*

THE high standard of Beecham's phonographic work is maintained in this work, and it is also splendidly recorded.

*In a Summer Garden. Beecham and the London Philharmonic Orchestra. C-Set 290—\$7.50 (not available separately). [***ff\$]. Geoffrey Toye and the London Symphony Or-*

chestra. V-9731-2-\$2. [*f\$\$.] REGRETTABLY, the only acceptable performance of this work requires the purchaser to pay for five other records he may not want. Beecham's version is excellent, Toye's both prosaic and poorly reproduced.

On Hearing the First Cuckoo in Spring. *Beecham and the Royal Philharmonic Orchestra.* C-67475-\$1. [*ff\$]. *Constant Lambert and the London Philharmonic Orchestra.* V-4496-\$7.50. [**f\$].

THOUGH Lambert's performance is a good deal more recent, and consequently more faithfully reproduced, I prefer the greater imagination and poetry of Beecham's older recording. The surfaces of the latter are inferior and the quality of tone shallow, but the music that emerges conveys more than the sounds one hears from the Lambert record.

Over the Hills. *Beecham and the London Philharmonic Orchestra.* C-Set 290-\$7.50 (not available separately). [***ff\$\$].

THIS offering is a worthwhile investment, if you also want "Sea Drift," "In a Summer Garden," and an Intermezzo from *Fennimore and Gerda*.

Paris. *Beecham and the London Philharmonic Orchestra.* C-Set 305-\$7.50 (not available separately). [***ff\$\$].

THERE can be no indictment of the quality of this performance or the recording of it; but that judgment

makes only more deplorable the merchandising plan whereby a desire for one work involves the obligation to purchase three others.

Sea Drift. *Beecham, John Brownlee, baritone, the London Select Choir and London Philharmonic Orchestra.* C-Set 290-\$7.50 (not available separately). [***ffff\$].

THERE is a shade more justice for the "all or nothing" stricture of the Delius Society in respect to this work, for the length of the score requires about half of the album in which it is included. However, the arbitrary requirement is in any case offensive, despite the excellence of Brownlee's singing, the elevated level of the whole interpretation.

Song before Sunrise. *John Barbirolli and the New Symphony Orchestra.* V-9732-\$1. [*ff\$].

PERHAPS this symphony orchestra was "new" when the disk was made, but that was more than a decade ago. The quality of the reproduction accords with that fact, but the performance is plausible, respectful of the swell and emphasis of the music.

Summer Night on the River. *Beecham and the London Philharmonic Orchestra.* C-17087-\$7.5. [*ff\$].

THOSE who are accustomed to expect a distinctive quality of recording in the disks bearing the name of Beecham will be disappointed in this offering. However, the performance is finely colored.

OPERA

VILLAGE ROMEO AND JULIET

Walk to the Paradise Garden. *Beecham and the Royal Philharmonic Orchestra.* C-67474-\$1. [**ff\$].

THE recording is a bit faint, and the surface scratchy, but Beecham's feel-

ing for the music is beyond cavil. Those who treasure every measure of Delius will find, in these, eloquence and individuality.

OTHER OPERA EXCERPTS

Virtually all the remaining excerpts are available only in the restricted issues of the Delius Society, of which

the technical quality has been liberally endorsed. They are listed without detailed comment.

Hassan: *Closing Scene.* Beecham, the London Philharmonic Orchestra and BBC Choir. C-Set 355—\$8.50 (not available separately). [***ff\$\$].

Hassan: *Interlude; Serenade.* Beecham, Heddle Nash, tenor, and the London Philharmonic Orchestra. C-Set 305—\$7.50 (not available separately). [***ff\$\$].

Irmelin: *Intermezzo.* Beecham, London Philharmonic Orchestra and BBC Choir. C-Set 355—\$8.50 (not available separately). [***ff\$\$].

Koanga: *La Calinda.* Beecham and the London Philharmonic Orchestra. C-Set 355—\$8.50 (not available separately). [***ff\$\$].

SONGS

Cradle Song; The Nightingale; Evening Voices. Dora Labette, soprano, and Sir Thomas Beecham. C-9092—\$.1. [**ff\$\$].

A SUPERIOR bit of interpretation, acceptably reproduced. Beecham's piano-playing is more fervent than skillful.

Irmelin Rose; Indian Love Song. Nancy Evans. D-20178—\$.50. [*f\$].

THE singing is good, the reproduction fair, surfaces indifferent. However, there is no other recording.

Love's Philosophy; To the Queen of My Heart. Heddle Nash, tenor, and the London Philharmonic Orchestra conducted by Beecham. C-Set 305—\$7.50 (not available separately). [**f\$\$].

IT is possible that there might be a market for this disk at the conventional price, but hardly when it involves the purchase of six other disks as well.

DES PRÉS, JOSQUIN

Ave Coelorum Domina; Ave Verum. Dijon Cathedral Choir. V-11677—\$.1. [**ffff\$].

THE remarkable texture of these works profits from the fine discipline of the chorus, and especially from the excellent intonation of the singers. Clarity and balance are admirably present in the recording.

Ave Vera Virginitas. Strasbourg Cathedral Choir. C-69693—\$.1. [**ffff\$].

WHETHER one is an enthusiast for music of this school or not, it is difficult not to take pleasure in the pure aural delight it offers, particularly in a performance of this quality. The ensemble is impeccable, the recording thoroughly good.

D'INDY, VINCENT

Istar Variations. Piero Coppola and the Paris Conservatory Orchestra. V-11559-60—\$.2. [*ffff\$].

THE intricacies and sober thought of this music are finely realized by Coppola and the orchestra, though the recording is dull-toned and opaque. However, the phonograph enthusiast is fortunate to have as good an interpretation of this score,

considering its infrequent appearance on concert hall programs.

Suite for five instruments. Instrumental Quintet of Paris. V-11668-9—\$.2. [**ffff\$].

TO JUDGE from the unconventional instrumentation, this work may well have been written for the group that performs it here. In any case the assorted virtuosi play it with sur-

passing fluency and tonal precision, and the recording is indeed satisfying. The archaic intent of the music (the movements include a "Sarabande" and "Farandole variée") was brilliantly carried off by D'Indy. *Symphony on a French Mountain Air. Marguerite Long, piano, and the Concerts Colonne Orchestra conducted by Paul Paray. C-Set 211—\$3.50.* [**ffff\$].

THIS would be a valuable album even were the performance not so distinguished as it is. Both Paray and Long have a superior conception of the music, and the execution of it is beautifully accomplished. It is, incidentally, a much more worthy work than its obscurity suggests. The recording is the studio type favored in France, but good of its kind.

DITTERSDORF, KARL DITTERS VON

*Quartet, No. 6 in A. Perole String Quartet. M-1017-8—\$3. [*ffff\$].*

IT is not likely that many music lovers could distinguish this work, by number, from any other of the hundred-odd by Dittersdorf, but it is

wholly representative of his talents. The playing is spirited, though not so refined as one would desire, nor is the recording more than acceptable.

DOHNANYI, ERNST VON

ORCHESTRAL WORKS

Ruralia Hungarica (second movement only). *London Symphony Orchestra conducted by the composer. V-11438—\$1.* [**ffff\$]. See also under Piano, p. 127.

THERE is unfortunately only a single section of the work included in this issue, a fact that makes it seem hardly worth the effort of having it conducted by the composer. However, the performance is lively, the playing by the orchestra capable. Note that it is offered as the last side of the *Variations on a Nursery Tune*, which means that it is automatically accessible to those who possess this other work by Dohnanyi.

Suite, opus 19. Stock and the Chicago Symphony Orchestra. V-Set 47—\$3.50. [*f\$\$.]

THIS recording has not only outlasted the performing group's career with Victor, but also a long silence

followed by a resumption on another label. The recording does not disguise this fact. Considering the substantial quality of the music, there would be solid justification for a new version. Stock's is energetic and well-turned, but the thinness of sound does not flatter the orchestra. *Symphonische Minuten. Sir Henry Wood conducting the Queen's Hall Orchestra. D-Set 6—\$2.50.* [**ffff\$]. IN ITS original American issue this work was described as "Symphonic Minuets," of which, of course, it is nothing of the kind. Rather it is a series of brief movements, each of them melodically attractive and musically interesting. Wood's performance is a rather superior kind of routine, the playing of his orchestra thoroughly professional. The recording is somewhat shallow, but its clarity is a compensation.

PIANO WORKS

Capriccio in F minor. *Vladimir Horowitz.* V-1455—\$7.5. [*ffff\$].

BOTH the recording and the surface sound of this record are disadvantageous for the performer, but the weight of Horowitz's virtuosity overbalances them. The rush of sound, its precision and justice are wholly remarkable.

Ruralia Hungarica. *Edward Kilenyi.* C-70348—\$1. [**ff\$\$].

I CANNOT find definite evidence to

indicate whether this is the first form of this music or a transcription, but Kilenyi makes exciting stuff of it in any case. His finger work is exceptional, the recording first rate. The excerpts he chooses are the "Allegro Grazioso" and the "Molto Vivace," which, with the orchestral excerpt described above, comprise the entire suite in a somewhat unappetizing ragout.

WORK FOR PIANO AND ORCHESTRA

Variations on a Nursery Tune. *Dohnanyi, piano, with the London Symphony Orchestra conducted by Lawrence Collingwood.* V-Set 162—\$3.50. [*ffff\$].

THE charm and humor of this work

are discoursed with warmth and wit by the performers, with the composer employing his considerable virtuosity with excelling taste. Considering its age, the recording is excellently resonant and faithful.

QUARTET FOR STRINGS

No. 2 in D flat, opus 15. *Roth Quartet.* C-Set 367—\$3.50. [***ff\$]. *Flonzaley Quartet.* V-Set 90—\$3.50. [ffff\$].

SENTIMENTALISTS may be attracted by the potency of the Flonzaley name, but this aged recording cannot com-

pare, either musically or technically, with the contemporary one by the Roths. The latter group assail its juicy patterns with a little more enthusiasm than it can control, but the outcome is persuasive.

DONIZETTI, GAETANO

OPERAS DON PASQUALE

Complete opera. *Carlo Sabajno conducting the La Scala Orchestra, with Ernesto Badini (Don Pasquale), Tito Schipa (Ernesto), and Adelaide Saraceni (Norina).* V-Set 187—\$5.50. [*fff\$].

AN ISSUE of this sort is one for the phonograph enthusiast to treasure particularly, for it is not likely that an American institution would spend the effort to duplicate its spirit and finesse. The flexibility of Schipa's voice, the taste and scope of his artistry are in prime shape in

this series. Badini is also an excellent performer, and though Saraceni's voice is light, it is properly colored for the soubrette role with which she is concerned. Sabajno controls the performance capably. The recorded sound lacks forcefulness, but it is admirably clear.

Sogno soave e casto. *Schipa.* V-1282—\$75. [*fff\$].

FOR the pleasure of hearing the liquidity and ease of Schipa's voice at its best, the listener must accept the characteristics of a recording a

dozen years old. However, that is hardly a sacrifice, considering the beauty of his performance.

Notturno. Galli-Curci and Schipa.
*V-1755—\$7.55. [*fff\$\$].*

THIS is a really rare job, for it finds both of these highly variable singers in a mood of high accuracy and admirable restraint. The recording is antiquated but not intolerable.

ELISIR D'AMORE, L'

*Quanto è bella. Luigi Fort. C-4193—\$7.55. [**ff\$\$].*

To THE excellent effect which his lovely voice makes in this music, Fort adds a remarkably sung cadenza that is of itself cause for investigating the disk. The recording is good.

*Una furtiva lagrima. Crooks. V-15235—\$1. [**ff\$\$]. Schipa. V-6570—\$1. [*ff\$\$]. Gigli. V-7194—\$1. [**f\$\$]. Caruso. V-6016—\$1. [*fff\$\$].*

OF THE three records that are honestly comparable, that which offers

the Crooks performance is clearly preferable. His voice does not have the finesse of Schipa's, nor the richness of Gigli's, but his singing is better supported and recorded than the former and not nearly so lugubrious as the latter. Moreover in its own right it is a thoroughly enjoyable piece of singing. One need hardly say that Caruso's velvety tones shame all of these any more than one need say that the recording is antiquated.

FAVORITA, LA

*O mio Fernando. Sigrid Onegin. V-7191—\$1. [*ff\$\$].*

SINCE the Marian Anderson performance pressed here on the Royale label is no longer available, the Onegin disk is presently without challenge. However, it retained its place against that challenge for the virtuosity of Onegin's singing is im-

pressive, her mastery of the style undeniable.

*Splendor più belle. Ezio Pinza. V-7552—\$1. [*fff\$\$].*

THE astounding fullness and power of Pinza's voice are brilliantly mustered here, with excellent utility to the music.

LA FILLE DU RÉGIMENT

*Overture. Grand Opera Orchestra of Milan, anonymously conducted. D-25082—\$7.55. [*f\$\$].*

SINGULARITY is about the only virtue of this recording, for the performance is stodgy, the recording feeble.

*Chacun le sait; Il faut partir; Et mon cœur va changer; Salut à la France. Lily Pons and the Metropolitan Opera Orchestra directed by Pietro Cimara. C-Set X206—\$2.50. [*ff\$\$].* THE distinctive charm of Pons' singing here is by no means inexplicable,

for she was the prominent figure in the Metropolitan's revival of the opera in the 1940-41 season. It is noteworthy that her intonation is more consistently secure than ordinarily, and aside from some deviations on "Salut à la France," the voice is sensitively disciplined throughout. The recording is much above the recent norm of Columbia, and Cimara's forcefulness is well-reproduced.

LUCIA DI LAMMERMOOR

Complete opera. Lorenzo Molajoli conducting the La Scala Orchestra and chorus with Enzo de Muro Lomanto (Edgardo), Mercedes Capsir (Lucia), Enrico Molinari (Enrico),

*and Salvatore Baccaloni (Raimondo). C-Set Op. 20—\$13.50. [*ff\$\$].*

ROBUSTNESS and vigor are the prime qualities of this performance, which

has the especial virtue of Lomanto's violently mellifluous singing. Capsir is hardly as good a soprano as one would prefer in a complete recording of a coloratura's showpiece, but her singing is consistently musical and free of eccentricities. All of the collaborating male singers have rugged voices and the hearty manner inseparable from this score. Both chorus and orchestra are excellent. The recording was made in a studio, but aside from a lack of background resonance it is suitable for the purpose.

Sextet. *Galli-Curci, Homer, de Luca, Pinza, Gigli, and Bada.* *V-10012*—\$3.50. [*ffff\$]. *Capsir, De Muro, Molinari, Baccaloni, Mannarini, and Venturini.* *C-9145*—\$1. [**f\$\$]. *Galli-Curci, Caruso, Egner, de Luca, Journet, and Bada.* *V-10000*—\$3.50. [*ff\$\$]. *Hackett, Stracciari, Barrientos, Mardones, Noe, and Meader.* *C-7180*—\$1. [*ff\$\$].

THOSE who want a complete version of the Sextet are directed to the extract from Columbia's recording of the whole opera, noted here as C-9145. However, those who want the Sextet for the conventional purposes—namely, the pleasure of hearing six voices tracing the patterns of this amazing scene—should not deny themselves the Galli-Curci-Pinza-Gigli version, despite the preposterous price. These are the voices by which it may be identified, but a principal contributor to its quality is the inaudible Giulio Setti, who does a remarkably musical job of conducting and balancing the ensemble. It is tolerably well recorded, but in any case much more faithfully than either the Caruso-Galli-Curci or the Hackett-Barrientos, both of which, naturally, pre-date electrical record-

ing. Why the first of these should cost three times the price of a Melchior-Flagstad duet with a symphony orchestra, I can't say.

Mad Scene. *Toti dal Monte.* *V-36285*—\$75. [*ffff\$]. *Pons.* *V-7369*—\$1. [**fff\$]. *Lina Pagliughi.* *D-25823*—\$75. [*ff\$\$\$]. *Lina Aimaro.* *C-69489*—\$1. [**f\$\$].

ALONG with Pons and Pagliughi, Dal Monte sings the entire scene, but with a higher level of accuracy than either and a firmly centered F in alt at the end of each side. However, the music is mixed with a considerable grind, caused either by a defective master or poor surface material. For the Pons public, she sings with substantial precision, though her voice is not as resonant as Dal Monte's. Pagliughi sings efficiently, though with little color or animation. Aimaro contents herself with "Ardon gl'incesti," a wise decision indeed; for her piping tones make this even more unendurable than it need be.

Giusto cielo! Rispondete; *Tu che a Dio spiegasti. Pinza and Gigli.* *V-8096*—\$1. [*ff\$\$].

PINZA has only half the music to sing on this disk, but he is responsible for a much higher percentage of its attractiveness. Gigli's self-pity exceeds the amount to which even an operatic tenor is entitled, but the blend of his and Pinza's voices is memorable indeed.

Giusto cielo! *Galliano Masini.* *C-17159*—\$75. [*ff\$\$].

WITH his old-fashioned melodramatics Masini combines an old-fashioned richness of voice, which will no doubt please those who care for this old-fashioned music. As the description suggests, this contains only the tenor part of the scene.

LUCREZIA BORGIA

Brindisi. *Onegin.* *V-1367*—\$75. [*ff\$\$]. *ONEGIN'S remarkable range and her stunning command of it lend vitality*

and interest to her spirited performance of this display piece.

DOWLAND, JOHN

Awake, Sweet Love. Dolmetsch Family. C-5715—\$.75. [**ff\$\$.]

THE performance by the Dolmetsches is no more affected than one would expect of them, and reasonably well-recorded.

Come Again, Sweet Love. Lehman Engel Singers. C-4166—\$.75. [*fff\$\$.] Max

Meili. V-15166—\$.1. [**f\$\$.]. Gladys Swarthout. V-16778—\$.1. [**f\$\$.].

THOUGH the Engel performance is poorly recorded, and indifferently sung, it is nearer to the intention of the composer than the solo performance by Meili. However, the pur-

chaser should expect no miracles of even this recommended version. There is, of course, the alternative of Swarthout, but her fine English enunciation is no more than the beginning of a comprehensive performance—which does not reach fulfillment.

Come, Deep Sleep. Stockholm Madrigal Choir. D-20239—\$.50. [*ff\$\$.]. Max

Meili. V-15166—\$.1. [**f\$\$.].

IN THIS instance, too, I prefer the ensemble performance, though it is no shining example of recording technique.

DUBENSKY, ARCADY

Gossips. Fabien Sevitzky and the Philadelphia Chamber String Simfonietta. V-4186—\$.75. [**ff\$\$.].

AN ENTERTAINING piece, skillfully played by this ensemble composed

largely of Philadelphia Orchestra men. The recording is not remarkable but equal to the needs of the music.

DUKAS, PAUL

L'Apprenti sorcier. Stokowski and the Philadelphia Orchestra. V-Set 717—\$2.50. [***ff\$\$.]. Gaubert and the Paris Conservatory Orchestra. C-Set X75—\$.2.50. [*ff\$\$.]. Toscanini and the Philharmonic-Symphony Orchestra. V-7021—\$.1. [*f\$\$.].

TO REJECT the marvellously resonant, incisively precise version of Stokowski for anything less than its equivalent in power and fidelity may seem rash indeed, but I cannot down the feeling that Stokowski is more conscious of Stokowski here than he is of Dukas. Unquestionably his is a stunning example of contemporary recording, but the wit and fantasy of the score are more considerately represented by Gaubert, with his capable orchestra and modest recording. The Toscanini performance is,

to me, excluded from this discussion, because the unceasing briskness of his tempo, the prevailing humorlessness of his conception are inimical to Dukas's intention. The orchestra plays splendidly, but the recording is no better than one would expect from an issue of 1929.

Péri, la. Gabriel Pierné conducting the Concerts Colonne Orchestra. D-25133-34—\$.1.50. [**ff\$\$.].

THERE is convincing emotion in this performance as well as a thorough acquaintance with the style. The recording is remarkably blurred and tubby, but not so much as to obscure the work's anticipation of Ravel's *Daphnis et Chloe* as well as its indebtedness to Rimsky-Korsakoff's *Scheherazade*.

Fanfare from La Péri. G. E. Inghelbrecht

and the *Grand Orchestre des Festivals Debussy*. C-69318—\$1. [**ff\$\$.] INGELBRECHT plays this music effectively, but it is difficult to get at, since it occupies the second half of the last side of the album, and is not separated by a distinguishable margin. The recording is good.

Variations on a Theme by Rameau. Yvonne Lefebure, piano. V-Set 385—\$2.50. [**ff\$\$.]

DUKAS's musicianship and skill are fancifully employed in his tasteful exposition of an attractive fragment by Rameau. Lefebure's sensitive playing is faithfully reproduced.

DUPARC, HENRI

Chanson triste. Charles Panzéra. V-1892—\$.75. [**ff\$\$.]. Ninon Vallin, soprano. D-25843—\$.75. [*ff\$\$.].

PANZÉRA's artistry as well as the intrinsic lyricism and suavity of his voice are splendidly reflected in his performance of this music and the recording of it. The singing of Vallin is hardly less estimable, but it is not nearly so well-reproduced.

Extase. Panzéra. V-15798—\$1. [**ff\$\$.]. THE singer's pre-eminence in works by this composer is sustained by his performance of this song. It is difficult to imagine a more intense or subjective statement of its contents.

Invitation au voyage. Panzéra. V-7973—\$1. [**ff\$\$.].

SEE entry above. This is hardly as good a recording as the preceding, but it is adequate.

Lamento. Panzéra. V-15798—\$1. [**ff\$\$.].

SEE *Extase*.

Phidylé. Ninon Vallin. D-20325—\$.50. [*ff\$\$.].

AT THE price asked, this is an irresistible bargain, despite the flaws of the recording. However, the quality of Vallin's singing is not to be offset by insufficiencies of recording.

Sérénade florentine. Panzéra. V-15798—\$1. [**ff\$\$.].

SEE comment for "Lamento." **Soupir.** Panzéra. V-1892—\$.75. [*ff\$\$.]. SEE comment for "Chanson triste."

Testament. Panzéra. V-15799—\$1. [**ff\$\$.]. SEE comment for "Chanson triste."

Vague et la cloche, la. Panzéra. V-15799—\$1. [**ff\$\$.].

NOTE that *Extase*, *Lamento*, *Sérénade florentine*, *Testament*, and *La vague et la cloche* are included in *V-Set 628*, selling at \$2.50.

Vie antérieure, la. Panzéra. V-7973—\$1. [**ff\$\$.].

THOUGH not included in Panzéra's album, it is partner to "Invitation au voyage," described above. The recording is excellent.

DVOŘÁK, ANTONIN

CONCERTOS VIOLIN AND ORCHESTRA

Concerto in A minor, opus 53. Yehudi Menuhin and the Paris Conservatory Orchestra conducted by Georges Enesco. V-Set 387—\$.4. [**fff\$\$.].

MENUHIN's strong, aggressive performance is enhanced by recording that emphasizes the suavity of his tone rather than its roughness. This

is not one of the magisterial concertos of the literature, but it is welcome replacement for some of the lesser ones that are too frequently heard. Enesco's conducting is eminently sympathetic, the recording not too well-defined but excellent in tonal quality.

VIOLONCELLO AND ORCHESTRA

In B minor, opus 104. *Pablo Casals, and the Czech Philharmonic Orchestra conducted by Georg Szell.* V-Set 458—\$5.50. [**ff\$\$.] *Emanuel Feuermann, with orchestra conducted by Michael Taube.* D-25300-04—\$3.75. [**ffff\$\$.] FEUERMANN's virtuosity and musicianship are wholly comparable to those of Casals, but the mechanical

aid he receives is considerably inferior. Moreover, the playing of the Czech orchestra and the conducting of Szell are quite beyond the reach of the forces collaborating with Feuermann. Thus the disparity in price between the two versions can hardly be a decisive factor.

OPERA EXCERPTS

Jacobin, the. Unidentified orchestra, anonymously conducted. D-25273—\$7.50. [*f\$\$.]

THE performance is dutiful, the material ingratiating. It is not, however, especially characteristic of the composer.

Russalka. Philharmonic orchestra con-

ducted by Frieder Weissmann. D-25292-3—\$1.50. [*ff\$\$.].

IF MARSCHNER'S name were signed to this potpourri it is not likely that many music lovers would incline an eyebrow. The music is prosaic, the performance no better than it deserves.

ORCHESTRAL WORKS

Carneval Overture. Vaclav Talich and the Czech Philharmonic Orchestra. V-13710—\$1. [**fff\$\$.] Fiedler and the Boston "Pops" Orchestra. V-12159—\$1. [**ff\$\$.] Stock and the Chicago Orchestra. V-36290—\$7.50. [*ff\$\$.] Barlow and the CBS Orchestra. C-70739—\$1. [*ff\$\$.].

WHY there should be four versions of this overture (three of them from a single company) I can't pretend to know. And, after hearing the Talich version, I can't understand why there should be more than one.

His is the only one I know of in which there is formal unity, logic, and continuity to balance the Wagnerisms of the score. The recording is splendidly vigorous. Of the additional versions, the Fiedler effort is both reasonable and good, the Stock version reasonable, and the Barlow neither.

Legend. Sir Thomas Beecham and the London Philharmonic Orchestra. C-68387—\$1. [*ff\$\$.].

A FANCIFUL, ingratiating work, played with admirable vitality and enthusiasm by Beecham. The recording is excellent.

Scherzo capriccioso. Ormandy and the Minneapolis Symphony Orchestra. V-8418—\$1. [**ff\$\$.].

THOUGH many of Ormandy's phonographic enterprises have found him involved with works beyond his capacity, this is one with which he is able to deal on equal terms. The playing is forthright and reasonable, the recording full-bodied.

Slavonic Dances, Nos. 1-16. Vaclav Talich and the Czech Philharmonic Orchestra. V-Sets 310 and 345—\$8.75. [*ffff\$\$.].

IF FOR no other reason, the demise of this brilliant organization and its recorded products is enough to make every music lover deplore the disappearance of Czechoslovakia from the current European map. However, one can think of no more glorious memorial to any performing group than these gay and melancholy vignettes of Bohemian life. The recording is exceptionally good.

Individual Dances (Numbered in the orchestral sequence.)

No. 1 in C. Talich and the Czech Philharmonic Orchestra. V-11925—\$1.

[**ffff\$\$.]. *Issai Dobrowen and the Berlin Philharmonic Orchestra.* D-25170—\$.75. [*f\$\$.]. *Myra Hess and Hamilton Harty, piano duet.* C-DB1235—\$.75. [**ffff\$\$.].

DOBROWEN's feeling for this music is remote from Talich's, and the recording of his smaller orchestra is much inferior. However, there is authentic interest in the Hess-Harty performance, for the dances were originally cast in this form. The playing and recording are both excellent.

No. 2 in E minor. *Talich and the Czech Philharmonic Orchestra.* V-11925—\$.1. [**ffff\$\$.]. *Dobrowen and the Berlin Philharmonic Orchestra.* D-25170—\$.75. [*f\$\$.]. *Fritz Kreisler, violin.* V-1414—\$.75. [**f\$\$.].

SEE entry above in re the orchestral performances. Kreisler's arrangement (transposed to G minor, and noted as "No. 1") is musically, but his playing is too generously charming, marked by an excess of nuance. No. 3 in D. *Talich and the Czech Philharmonic Orchestra.* V-11926—\$.1. [*ffff\$\$.].

No. 4 in F. *Talich and the Czech Philharmonic Orchestra.* V-4353—\$.75. [**ffff\$\$.]. *Blech and the Berlin State Opera Orchestra.* V-11478—\$.1. [**ffff\$\$.].

THE Blech performance may be found on the second side of the final disk of the Schubert fifth symphony and is not likely to tempt anyone as a single purchase. The reading is capable enough, but hardly in the class of Talich's.

No. 5 in A. *Talich and the Czech Philharmonic Orchestra.* V-4354—\$.75. [*ffff\$\$.].

No. 6 in A flat. *Talich and the Czech Philharmonic Orchestra.* V-11926—\$.1. [**ffff\$\$.]. *Frieder Weissmann and an anonymous orchestra.* D-25543—\$.75. [*f\$\$.].

WEISSMANN directs his men effectively, but the ensemble and its recording are both second-rate.

No. 7 in C. *Talich and the Czech Philharmonic Orchestra.* V-4354—\$.75. [**ffff\$\$.].

No. 8 in G minor. *Talich and the Czech Philharmonic Orchestra.* V-11927—\$.1. [**ffff\$\$.]. *Stock and the Chicago Orchestra.* V-6649—\$.1. [*f\$\$.]. *Dobrowen and an anonymous orchestra.* D-25144—\$.75. [*f\$\$.]. *Ossy Renardy, violin.* C-69544—\$.1. [**f\$\$.].

TALICH's beautifully turned performance is comfortably superior to either of the other orchestral records. Renardy's playing is violinistically brilliant but not as spirited as it might be.

No. 9 in A. *Talich and the Czech Philharmonic Orchestra.* V-11927—\$.1. [**ffff\$\$.].

No. 10 in E minor. *Talich and the Czech Philharmonic Orchestra.* V-11928—\$.1. [**ffff\$\$.]. *Yehudi Menuhin, violin.* V-14905—\$.1. [**f\$\$.].

THE solo performance can hardly be said to challenge, or compete with, the orchestra's, but on its own terms it is a richly colored, sensitively phrased interpretation.

No. 11 in F. *Talich and the Czech Philharmonic Orchestra.* V-4355—\$.75. [*ffff\$\$.].

No. 12 in D flat. *Talich and the Czech Philharmonic Orchestra.* V-11928—\$.1. [**ffff\$\$.].

No. 13 in B flat minor. *Talich and the Czech Philharmonic Orchestra.* V-4355—\$.75. [**ffff\$\$.].

No. 14 in B flat. *Talich and the Czech Philharmonic Orchestra.* V-4356—\$.75. [**ffff\$\$.].

No. 15 in C. *Talich and the Czech Philharmonic Orchestra.* V-4356—\$.75. [*ffff\$\$.].

No. 16 in A flat. *Talich and the Czech Philharmonic Orchestra.* V-4357—\$.75. [**ffff\$\$.]. *Dobrowen and an anonymous orchestra.* D-25144—\$.75. [*f\$\$.]. *Kreisler, violin.* V-7225—\$.1. [**f\$\$.].

As in the beginning, so in the end. Dobrowen's performance is shamed,

on every count, by Talich's Kreisler's conception is immersed in a rich wash of tone, but it is mannered and oversophisticated. The recording, save for the faintness of Lamson's piano, is good.

Slavonic Rhapsody. Sir Thomas Beecham and the London Philharmonic Orchestra. C-Set X55—\$2.50. [*ffff\$].**

No. 2 in D minor. Talich and the Czech Philharmonic Orchestra. V-Set 663—\$5.50. [ffff\$].**

THE conductor and players do ample honor to the introspection of this work, but it is not so successful an undertaking in the symphonic form as the better known fourth and fifth symphonies. However, one cannot conceive of it better performed or reproduced with greater clarity.

No. 4 in G. Talich and the Czech Philharmonic Orchestra. V-Set 304—\$5.50. [ffff\$].**

THERE is no comparison in celebrity between this and the fifth symphony, but this is one of the most ingratiating works in the literature, a fact enhanced by Talich's deft, understanding performance. It is reproduced with excellent clarity and fine sonorous tone quality.

No. 5 in E minor. Leopold Stokowski

A PARTICULAR virtue of this issue is the opportunity to hear Beecham conduct material very similar to that of the *Slavonic Dances*, somewhat more elaborately presented. It is a delightful piece, played with splendid rhythmic freshness and vitality, and reproduced with admirable fidelity.

SYMPHONIES

*and the All-American Youth Orchestra. C-Set 416—\$6. [***ffff\$]. Georg Szell and the Czech Philharmonic Orchestra. V-Set 469—\$5.50. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-Set 273—\$5.50. [**ffff\$].*

THOUGH the new Columbia album directed by Stokowski is slightly more expensive than either of Victor's (including one of five years ago by Stokowski) it is a considerably better value, and thus entitled to the purchaser's preference. It is no less affected by the whims and eccentricities of Stokowski's impression of this work, but the whole conception is far more vital and invigorating than Szell's sober, rather stodgy one. In addition the wonderful quality of the youthful orchestra, its energy and superb discipline are splendidly reproduced.

QUARTETS FOR STRINGS

In E flat, opus 51. Lener String Quartet. C-Set 369—\$4.50. [ffff\$].**

THE principal attraction of this work is its moving Dumka (slow movement) played with fine discrimination and control by the Leners. However, the balance of this derivative score is not enlivened by any prodigies of execution. The recording is a little thin.

In F, opus 96. Budapest Quartet. V-Set 681—\$3.50. [*ffff\$]. Roth Quartet. C-Set 328—\$3.50. [**ffff\$].**

SUCH musicianship and spirit as the Budapest players bring to this work would enhance even a less attractive score. In combination with the

warmth and shapeliness of these patterns, the delights of the album are hardly measurable. The Roths, for their part, play with style and feeling, but with no such abundance of either as the Budapest players possess. In addition the Victor recording is considerably more recent.

In A flat, opus 105. Prague Quartet. V-Set 492—\$3.50. [ffff\$].**

THERE is more of Smetana in this score than in the more familiar chamber music of Dvořák, and the Prague players realize all of it with fine strength and tonal quality. It should be noted, however, that the finale is cut.

QUINTETS STRINGS

In E flat, opus 97. *Prague Quartet, with Richard Kosderka, viola.* V-Set 811—\$4.50. [**ff\$\$].

THOSE who find the works composed by Dvořák during his American visit a special and attractive aspect of his creative catalogue will want to include this in their collection. It has much of the quasi-

American, essentially Bohemian qualities to be found in the E minor symphony and the quartet in F. I would prefer to hear them from a more robust, tonally potent group than the Prague ensemble, but the playing is technically proficient and well-reproduced.

STRINGS AND PIANO

In A, opus 81. *Schnabel, piano, and the Pro Arte Quartet.* V-Set 219—\$4.50. [*ff\$\$].

IT is possible that this work would mean more to musicians closer identified with its background and national spirit, for the collaboration of Schnabel and the Pro Artes cannot be characterized by stronger

words than' musically and conscientious. The conspicuous impressions of the performance are, eventually, objectivity and detachment. However, one could hardly hear a better-balanced recording, though the tonal mass is not overpowering.

SEXTET FOR STRINGS

In A, opus 48. *The Budapest Quartet, with John Moore and Watson Forbes.* V-Set 661—\$4.50. [***ff\$\$]. A SUPERIOR example of ensemble playing, vibrant in tone and abun-

dantly energetic. It antedates Dvořák's assumption of true individuality, and is, as might be said, long for its length. The recording is very satisfying.

SONATINA FOR VIOLIN AND PIANO

In G, opus 100. *Ossy Renardy, violin, and Walter Robert, piano.* C-Set X129—\$2.50. [**ff\$\$]. Slow movement only. Kreisler. V-7225—\$1. [**ff\$\$].

RENARDY and Robert offer a sympathetic, unpretentious reading of this attractive work, of which the slow movement has been appro-

priated by Kreisler for the piece he calls *Indian Lament*. His treatment of this section is more subtle and varied than Renardy's, but the piano is ridiculously subordinated, considering that this music originated as part of a chamber music work.

SONGS

Songs My Mother Taught Me. *Richard Crooks, tenor.* V-1806—\$.75. [**ff\$\$]. *Kirsten Flagstad, soprano.* V-2009—\$.75. [**ff\$\$]. *Rosa Ponselle, soprano.* V-1319—\$.75. [*ff\$\$]. *Kreisler, violin.* V-1414—\$.75. [**f\$\$]. *Casals, cello.* V-7193—\$.1. [**ff\$\$].

A CHOICE here might well derive from a preference for one or an-

other of the vocalists mentioned. Everything considered, the Crooks version is less mannered than the other two. Of the instrumental performances, the purchaser is merely warned that the song Kreisler's mother taught him must have been written in Vienna, not far from the Burgtheater.

TRIO FOR STRINGS AND PIANO

In F minor, opus 65. *Budapest Trio.*
D-25732-5—\$3. [*fff\$].

THE performance is thoroughly capable, but the recording is muddy, the surfaces a constant irritation. It

should be noted, too, that this is not the celebrated *Dumka* trio, of which there is no recording at the present time in an American catalogue.

MISCELLANEOUS

Humoresque. Hans Barth, piano. V-20203—\$.50. [*ff\$]. Elman, violin. V-6836—\$.1. Kreisler, violin. V-15217—\$.1. [**f\$\$.] Queen's Hall Orchestra conducted by Sir Henry Wood. D-25613—\$.75. [*f\$].

IF THERE are any who desire this work for musical reasons, the version to choose is the one that respects Dvořák's original intention—

the piano performance by Barth. It is capable, unostentatious, musically. Kreisler's overphrased, needlessly emotional version must be rejected, if only in favor of the slightly less offensive one by Elman. Wood's treatment is uneventfully commonplace.

Indian Lament.

SEE "Sonatina in G"—Slow Movement, p. 135.

EICHHEIM, HENRY

Bali. Leopold Stokowski and the Philadelphia Orchestra. V-14141-2—\$2. [***fff\$].

FROM Eichheim's standpoint, "London Bridge Is Falling Down" would be a theme rich in pregnant possibilities, but this lack of inventive resource does not diminish the aural interest of the orchestral texture and sonorities of this work. Even its curious suggestions of the "Coronation Scene" from Mussorgsky's *Boris* are impressively reproduced in this

gaudy performance by Stokowski and the Philadelphia Orchestra.

Japanese Nocturne. Stokowski and the Philadelphia Orchestra. V-7260—\$.1. [*ff\$\$.]

THE poetic suggestion here is of the picture post card variety, but it is touched up with a good deal of orchestral resourcefulness. Needless to say, its effects are enormously heightened by Stokowski's lively realization of every ingenuity it contains.

ELGAR, SIR EDWARD

CONCERTO

For Violin in B minor, opus 61. Yehudi Menuhin, violin, with the composer conducting the London Symphony Orchestra. V-Set 174—\$6.50. [**fff\$\$.] UNDER the guiding influence of the composer, Menuhin accomplished one of the most flattering summations of his talents that can be found on disks. It is technically

magnificent and powered by exceptional earnestness and warmth. His tone, too, is a good deal rounder than it ordinarily is on records. In other ways, as well, this is a fortunately successful recording—the orchestra is finely balanced, the solo instrument excellently projected.

ORCHESTRAL WORKS

Dream Children, opus 43. *Hamilton Harty and the Hallé Orchestra. C-68002—\$1. [**ffff\$].*

THE performance of these two brief pieces for chamber orchestra is very understanding, though the recording has its deficiencies. Note that it can be found on the final side of Harty's set of the "Enigma" Variations."

"Enigma" Variations. *Adrian Boult and the BBC Orchestra. V-Set 475—\$3.50. [*ff\$]. Hamilton Harty and the Hallé Orchestra. C-Set 165—\$4.50. [**ffff\$]. Sir Henry Wood and the Queen's Hall Orchestra. D-25739-42—\$3. [**f\$].*

EACH of these versions has its individual virtues and blemishes. As a performance I prefer the Boult issue, which is also the most recent recording and a good deal more faithful to the sound of the orchestra than its competitors. Only six sides are used, which results in some disturbing separations (each of the others uses seven sides). However, the Harty performance is not comparable as a recording, and the Wood, though bright and clean, is not as persuasive an interpretation.

Introduction and Allegro, for strings. *Boult and the BBC Orchestra. V-Set 635—\$2.50. [**ffff\$]. Boyd Neel and his String Orchestra. D-25552-3—\$1.50. [**ff\$].*

THOSE who demand a *luxus* quality of string tone should choose the Boult version, which is a truly rich and ear-filling experience. The performance is also amply energetic. However, there is solid virtue in the Neel performance, and robust musical feeling. The recording has good body, though some of the low strings are occasionally blurred.

Pomp and Circumstance, No. 1. *Wood and the London Philharmonic Orchestra. C-70364—\$1. [**ffff\$]. Fiedler and the Boston "Pops" Or-*

*chestra. V-11885—\$1. [**ffff\$]. Stock and the Chicago Orchestra. V-6648—\$1. [*f\$\$]. H. M. Grenadier Guards Band. D-25754—\$.75. [*f\$].* FIEDLER'S characteristic incisiveness is admirably mustered for his performance, but he cannot match the inciting energy, the special feeling in the Wood interpretation, which makes of this much-battered march a grave and imposing thing. It is also splendidly reproduced, though there is little distinction between the two in this respect. The much older Stock version is disfigured by poor recording as well as by a sluggish organ in the background. Aside from a vocal treatment of "The Land of Hope and Glory," the band recording has little to offer beyond blatant recording.

Land of Hope and Glory. *Victor Male Chorus. V-19783—\$.50. [**ffff\$]. Coldstream Guards Band. V-36236—\$.75. [**ffff\$].*

THIS is the celebrated middle section of the first "Pomp and Circumstance" march, in a pair of non-Elgarian arrangements. That by the Victor Male Chorus is merely a statement of the fervent tune itself, sung with high-schoolish enthusiasm, but good musical discipline. The band offers a tremendously resonant iteration of the tune, guided by a cornet solo. It is recorded with great generosity.

Pomp and Circumstance, No. 4. *Wood and the London Philharmonic Orchestra. C-70364—\$1. [**ffff\$]. Coldstream Guards Band. V-36236—\$.75. [**ffff\$]. Grenadiers Guards Band. D-25754—\$.75. [*f\$].*

THOUGH Wood repeats the emphasis and fervor noted in his performance of the more celebrated March No. 1 he has no such durable material to work with. Consequently the results are merely loud sounds of no compulsion. The band records are

notable only for lung power and the relish with which it is used. According to the evidence the Coldstreams are a more robust group than the Grenadiers.

Sospiri. Boult and the BBC Orchestra. V-12602—\$1. [**ff\$\$.] *Walter Goehr and a string orchestra.* C-DB1300—\$75. [*f\$\$].

BOULT uses this brief bit of reflec-

tion to fill out the four sides required for his performance of Elgar's "Introduction and Allegro," and thus it will pass automatically into the possession of many Elgarians. However, it is also a better single buy than the Goehr issue, which is played by a small string group and indifferently recorded.

ENESCO, GEORGES

Roumanian Rhapsody, No. 1. Ormandy and the Philadelphia Orchestra. V-18201—\$1. [***ff\$\$.] *Stock and the Chicago Orchestra.* C-Set X203—\$2.50. [***ff\$\$.]

NEITHER Stock nor Ormandy need be diffident in the presence of the other's effort, for each has its individual distinctions. As much as one esteems the accuracy and authenticity of Stock's feeling for the folk-quality in this music, it is impossible to resist the dazzling perfection of the Philadelphia Orchestra's playing, especially the magnificent solo efforts of Messrs. Kincaid (flute), Tabuteau (oboe), Heifetz (cello), etc. And Ormandy's fervent energy here has a proper outlet. But it must be pointed out that Stock uses three sides and thus presents the whole of the Rhapsody, whereas Ormandy's compression requires a small cut. Moreover the reproduction of the Chicago orchestra is the best of a native group yet attained by Columbia.

Roumanian Rhapsody, No. 2. Hans Kin-

dler and the National Symphony Orchestra. V-18202—\$1. [***ff\$\$.]

THOUGH one could hardly call Kindler the epitome of Roumanian vivacity, it is a fact that this is a much more subjective work than the first Rhapsody, and his introspective treatment is justified. His feeling for the work is finely just, and he makes much of the Sibelian section on the second side. The recording is excellent.

Sonata in A minor, No. 3. Hephzibah and Yehudi Menuhin. V-Set 318—\$3.50. [**ff\$\$.]

THE astonishing ability of Hephzibah Menuhin even overshadows the superb violin-playing of brother Yehudi on this album. The beauty of her tone as well as the sensitivity with which it is shaded is splendidly reproduced. That is true also of Menuhin's own playing, which in other circumstances would be a major focus of interest. Between them, the two young musicians achieve a powerful and eloquent performance.

FALLA, MANUEL DE

BALLET MUSIC EL AMOR BRUJO

Orchestral suite. Pedro Morales and an unidentified orchestra. C-Set 108—\$3.50. [*f\$\$.]

ADDED to the physical deficiencies of this set (its antique recording and

indifferent orchestral playing) is the omission of the vocal sections of the ballet score, which contain some of its most charming music. However, there is no other record-

ing that contains even this much of the score.

Introduction; The Homecomer; Dance of Terror; The Magic Circle; Sorceries; Ritual Fire Dance. *G. Cloëz conducting unidentified orchestra.* D-20075-76-\$1. [*f\$\$.]

AS REGARDS its relation to the ballet, these excerpts have no unity. The playing is coarse, the conducting routine, and neither is reproduced better than it deserves.

Canción del amor dolido; Canción del fuego fatuo; Danza del juego de amor. *Ninon Vallin and orchestra.* D-20018-9-\$1. [*ff\$\$.]

VALLIN's superb art even enhances the attractiveness of this delightful music. The orchestra is hardly distinguished, and the recording would win no awards, but there is excellent value in these disks.

Ritual Fire Dance. *Arthur Fiedler con-*

ducting the Boston "Pops" Orchestra. V-12160-\$1. [***ff\$\$.] *Leon Kartun, piano.* D-25941-\$7.50. [*ff\$\$.] *Rubinstein, piano.* V-1596-\$7.50. [***ff\$\$.]

FIEDLER's treatment of the orchestral score is full-bodied and robustly colored, also well-reproduced. Rubinstein has far more energy and decision in his performance than Kartun, and better justice is done to his instrument.

Chanson de feu follet. *George Cope-*
land. V-7782-\$1. [***ff\$\$.]

THERE is well-rounded merit in this offering, which includes the preceding scena (No. 8 in the score) as well as the section named above.

Danza del terror. *Rubinstein.* V-1596-\$7.50. [***ff\$\$.]

RUBINSTEIN's virtuosity has an admirable outlet in this brief piece. The recording is good.

LE TRICORNE

Three Dances. *Enrique Arbós conducting the Madrid Symphony Orchestra.* C-Set X38-\$2.50. [*ff\$\$.]. *Fiedler and the Boston "Pops" Orchestra.* V-Set 505-\$2. [***f\$\$.].

THERE can be no question which of these is the more successful recording, for the Fiedler issue is typical of the sharply defined, well-balanced reproduction associated with the conductor and his excellent orchestra. However, the Arbós performance has a much more personal approach to the music, emphasizing the rhythmic element only when it is appropriate to the music rather than automatically, as Fiedler does.

CONCERTO

For Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello. *The composer at the harpsichord, with Moyse (flute), Bonneau (oboe), Godeau (clarinet), Darrieux (violin), and Cruque (cello).* C-Set X9-\$2.50. [***ff\$\$.].

THE instrumentation of this work is thinnish, and the recording of the performance does not amplify its

Also, the Arbós interpretation stems directly from the balletic impulse of the score rather than treating the sections, in Fiedler's manner, as dissociated concert pieces.

Miller's Dance. *Szigeti, violin, and Andor Farkas, piano.* C-70744-\$1. [***ff\$\$.].

I HAVE no objection to this as a prime specimen of what are called "encore pieces," but it bears little relation to the needs of Falla's conception in any other respect. Szigeti's biting rhythm is aptly employed here, at the price of rough tone and uncertain intonation.

effect. The sounds are clear and well-defined, but with little sonority or tonal glow. However, this is hardly the sort of work that will soon have a duplicate version, and the present one is admirably musical. Since the composer participates in it, the assumption is that it fulfills his intentions.

OPERA

LA VIDA BREVE

Interlude and Dance No. 1. *G. Cloëz conducting an anonymous orchestra.* D-25299—\$.75. [*f\$\$.]

THE performance is dutiful, the recording inferior. However, it is the only version of the interlude.

Dance No. 1 (usually described as "Spanish Dance"). *Stokowski and the Philadelphia Orchestra.* V-6997—\$.1. [ff\$\$.] *Fritz Kreisler.* V-1339—\$.75. [*ff\$\$.] *Kreisler.* V-1891—\$.75. [**f\$\$.] (See also next entry.)

THERE are few older Stokowski records than this one still in the catalogue, for it is nearly a dozen years since it first appeared. However, it is still an eminently live and forceful performance, though not of today's quality as a recording. Of the two Kreisler versions, I prefer the earlier one (V-1339), though it, too, is excelled as a recording by the later issue.

Dances Nos. 1 and 2. *Maurice Bustin conducting the orchestra of the Théâtre de la Monnaie.* C-67818—\$.1. [*ff\$\$.].

WORKS FOR PIANO AND ORCHESTRA

Nights in the Gardens of Spain. *Lucette Descaves and the Paris Conservatory Orchestra conducted by Eugène Bigot.* V-Set 725—\$.350. [**ff\$\$.]. *Aline van Barentzen and orchestra led by Coppola.* V-9703-5—\$.3. [*ff\$\$.] *Manuel Navarro, piano, and Orquesta Betica da Camara led by Ernesto Halffter.* C-Set 156—\$.350. [*f\$\$.].

FORTUNATELY the order of recorded

WERE this recording even passably good there would be little question of its desirability. However, the first dance becomes muddy and out of tune halfway through, and the second dance is also fuzzy. Note that Dance No. 2 is performed as scored, with chorus, and this group sings very well.

Vivan los que rien. *Lucrezia Bori, soprano, with orchestra conducted by Frank Black.* V-14615—\$.1. [**ff\$\$.].

THIS attractive aria is the cue to the whole opera, as it embodies a principal musical idea in the score as well as the basic philosophy of the drama. These qualities Bori conveys in her sensitively stylistic performance, but her voice is shrill, lacking the luster it had in its best days. The orchestra is not as large as it might be, and unfortunately subordinate to the singer.

PIANO WORKS

Cubana. *Lucette Descaves.* V-13515—\$.1. [**ffff\$\$.]. DESCAVE'S dividend on an investment in her performance of "Nights in the Gardens of Spain" is a tastefully colored, beautifully controlled playing of this morsel. The recording is excellent.

quality here is also the order of interpretative excellence, for the recent version by Descaves and Bigot is a more refined, colorful exposition of the music than either those of Van Barentzen and Coppola or Navarro and Halffter. There is little point to further discussion of these performances, for the two older recordings are far outstripped in all comparable details.

Andaluza. *Aline van Barentzen.* V-9705—\$.1. [*ff\$\$.].

THE physical elements of this performance duplicate those of the Descaves disk above, but I am not so enthusiastic about either the playing or the recording.

SONGS

Canciones populares españolas. *Conchita Supervia, mezzo-soprano.* D-20288-90—\$1.50. [*fff\$\$].

THIS is a set of records that music lovers will continue to play for years to come, regardless of surface noise, reproductive quality, or any other extra-musical qualities. There is unmistakable purpose in every turn of phrase, and a wide gamut of effect in Supervia's dynamics.

Also of consequence is her superb diction and its eloquent expression through the texts of these songs. Frank Marshall plays admirable accompaniments, and though the recording is below the standard one expects at the present time, it is sufficient to convey music as conceived by Supervia.

Seguidilla murciana. *Lucrezia Bori, soprano.* V-1984—\$75. [**f\$\$].

THE refinement of Bori's singing hardly accords with the character of this music, but it is, in its own right, an accomplished piece of singing. However, it is not likely to satisfy those who are sensitive to the merits of Supervia.

Asturiana. *Nathan Milstein, violin.* C-17111—\$75. [*ff\$\$].

SO FAR as violinistic manipulation is

concerned, Milstein's performance is beyond cavil. However, it is only moderately suggestive of the quality in Falla's song and hardly a fulfillment of the composer's purpose.

Jota. *Bori, soprano, and Copeland, piano.* V-1978—\$75. [**f\$\$]. *Schipa, tenor.* V-1153—\$75. [*f\$\$]. *Jascha Heifetz, violin.* V-6848—\$1. [*ff\$\$]. *Kreisler, violin.* V-1504—\$75. [*ff\$\$].

BETWEEN these two vocal performances there is scarcely any latitude of choice, because the Bori version is drastically out of tune and also full of shrill tone, and the Schipa version, though better sung, is patently an acoustic recording. (There is no indication of the fact in the catalogue listing.) There is a measure of emphasis and definition in the Heifetz performance that one does not hear from Kreisler, but neither of them is the interpretation the music deserves.

Canción Popular. *Kreisler, violin.* V-1244—\$75. [*ff\$\$].

KREISLER'S charm, his sense of melodic phrasing, are finely appropriate to this work (No. 6 in the set). The recording is efficient.

MISCELLANEOUS

Tombeau de Debussy, le. *Julio Martinez Oyanguren, guitar.* V-4546—\$75. [*ff\$\$]. *T. Harris.* C-DB1305—\$75. [*ff\$\$].

THE heavy burden of this title is too much for Falla's invention, though it is capably played by Oyanguren. His version is much more believably reproduced than the Harris.

Serenata andaluza. *La Argentina, castanets, and orchestra.* D-20527—\$50. [*ff\$\$].

IT WOULD be an exaggeration to call this a superior example of recording, but Argentina's (Antonia Mercé) castanet-playing is amazingly forceful, incisive and spirited. The music is attractive. Though the orchestra is weak, Argentina's castanet-playing is reproduced with fine crispness and definition.

FARMER, JOHN

Fair Phyllis, I Saw Thee. St. George's Singers. C-5717—\$.75. [*fff\$]. *Madrigal Singers directed by Lehman Engel.* C-4165—\$.75. [**f\$\$.] RATHER than contrast the advantages of these records, it might be better to cite their deficiencies. A principal one of the first performance is its position as the second selection on

the disk, and thus difficult to get at. However, the singing is highly idiomatic, excellent in intonation and balance. The interpretation of the Madrigal Singers is a good deal better recorded, but the group is a good deal larger than convention decrees, and the intonation is by no means unassailable.

FARNABY, GILES

His Dreame; His Rest; A Toye. Rudolph Dolmetsch, virginal. C-5713—\$.75. [**ff\$].

THE interest of this material is much enhanced by the sound of the instrument, particularly since it is excellently reproduced. Dolmetsch is hardly the most spirited of interpreters, but he has a fine sense of the values in this music.

Rosasolis. Ernst Victor Wolff, harpsichord. C-69328—\$.1. [**f\$\$.].

THIS is a more individual example of music-making than that cited above, and, in its own right, a delightful composition. Wolff's playing has not quite the bounce that one can hear in the music, but it is a musicianly job. The reproduction offers almost as clear a sound of the instrument's mechanism as it does of the music.

FAURÉ, GABRIEL

WORKS FOR HARP

Impromptu, opus 86. Lily Laskine, harp. V-12005—\$.1. [*ff\$\$.].

THE sound of the instrument is a bit

thin, but Laskine's delicate dynamic effects are faithfully reproduced.

OPERA PÉNÉLOPE

Danse; Vous n'avez fait qu'éveiller. Germaine Cernay, soprano, and orchestra. D-25815—\$.75. [*f\$\$.].

THOUGH the recording is scarcely an aid to illusion, Cernay's intelligent singing has its own integrity.

ORCHESTRAL WORKS

Élégie. Koussevitzky and the Boston Symphony Orchestra, with Jean Bedetti, violoncello. V-14577—\$.1. [*fff\$\$.].

ducting and the superlative playing of the Boston Orchestra. The recording is finely balanced.

BEDETTI's expressive, vigorous tone is magnificently supported by the eloquence of Koussevitzky's con-

Pavane. Walter Damrosch and the National Symphony Orchestra. V-7323—\$.1. [*ff\$\$.].

AN INTERPRETATION by Damrosch

that is ably controlled and aptly executed. The orchestra is hardly remarkable, and the reproduction fuzzy, but there is merit in the disk. *Shylock—Nocturne No. 5. Philippe Gaubert and the Paris Conservatory*

*Orchestra. C-68960—\$1. [*ff\$\$.]*
THERE is no great impact in this reproduction, but those with an interest in the byways of Fauré's talent will find this an interesting documentation.

WORK FOR ORCHESTRA AND PIANO

*Ballade. Marguerite Long, piano, and orchestra conducted by Philippe Gaubert. C-Set X62—\$2.50. [*ff\$\$.]*
LONG's deft, sensitively shaped

pianism is a dominant virtue of this album. Gaubert conducts considerably, but the studio recording lacks sharpness and variety.

PIANO WORKS

*Barcarolle, No. 5. Emma Boynet, piano. V-4415—\$.75. [**ff\$\$.]*

THE sensitive art of Boynet, the taste and discrimination of her playing are beautifully reflected by the reproduction.

*Barcarolle, No. 6. Marguerite Long, piano. C-69063—\$1. [*ff\$\$.]*

ONE could ask no more cultivated example of piano-playing than this one by Long, even though the recording is lacking in luster. However, her conception of the work is very satisfying.

*Impromptu, No. 5. Robert Casadesus, piano. C-68853—\$1. [*ff\$\$.]*

THE melodic character of the piece is effectively sketched by Casadesus. The reproduction is good.

*Nocturne, opus 33, No. 3. Artur Rubinstein. V-15660—\$1. [**fff\$\$.]*

*Carmen Guilbert. C-69797—\$1. [**ff\$\$.]*
RUBINSTEIN evokes an inimitable atmosphere in his performance, composed in equal parts of luscious tone and magnificent control of it. However, it is not remarkably superior to the performance of Guilbert, who is plainly a pianist of excellent

capacities. The edge, however, is with Rubinstein's playing and the full-bodied reproduction of it.

*Nocturne No. 4. Long, piano. C-69603—\$1. [*ff\$\$.]*

FINESSE and expressiveness are exquisitely blended in Long's playing. However, I cannot enthuse about the recording.

*Prelude No. 5. Casadesus, piano. C-68853—\$1. [*ff\$\$.]*

VIGOROUS musicianship and complete pianistic control permit Casadesus to give the work a form not immediately apparent on the printed page. The recording is below the standard of today.

*Theme and Variations, opus 73. Carmen Guilbert, piano. C-Set X156—\$2.50. [**ff\$\$.]*

THE numerous intricacies of this work are hardly ideal material for the introduction of an unfamiliar artist. But the manner in which Guilbert survives the test is a high compliment to the skill of the player, whose finger technic has fine precision, a fact that is enforced by the excellent clarity of the recording.

WORKS FOR TWO PIANOS

*Dolly. Anita Siegel and Babeth Leonet. C-4120-9103—\$1.75. [**ff\$\$.]*

It is difficult to reconcile the gaiety and spirit of this charming music with the prevailing austerity of Fauré's output, but this is no impair-

ment of its attractiveness. The recording is a little dull, but the admirable vitality of the playing, also its deft dynamic gradations, are projected with clarity.

QUARTETS STRINGS

Opus 121. *Pro Arte Quartet.* V-Set 372—\$4.50. [**ff\$\$].

THE recording is a little lacking in body, but there is compensation in the excellent definition of the instruments and the suavity of the tone

quality. The work is obviously close to the sympathies of the players, and the performance is full of sensitive effects, finely turned phrases, and brilliantly adjusted dynamics.

STRINGS AND PIANO

In C minor, opus 15. *Robert Casadesus, piano, and J. Calvet, L. Pascal, and P. Mas.* C-Set 255—\$4.50. [*ffff\$]. *Eliane Zurfluh-Tenrock, piano, and H. Merckel, A. Merckel, and G. Marchesini.* V-Set 594—\$4.50. [*ff\$\$].

THERE is little to choose between the recording of these two sets, for both are considerably older than their numbering in the catalogue suggests. (Both have been included in Eu-

ropean lists for at least five years.) However, there is a good deal more subtlety and imagination in the playing of the ensemble that takes its character from Casadesus. Also there is a better balance with the strings and a somewhat brighter quality of tone. Zurfluh-Tenrock is a capable pianist, and the assisting strings are also efficient, but neither attains quite the level of its competitor.

QUINTET FOR STRINGS AND PIANO

In D minor, opus 89. *Emma Boynet, piano, and the Gordon String Quartet.* S-Set 9—\$6. [**ff\$\$].

THERE is an abundance of excellent performance in this album, both by

the pianist and the quartet, and it is cleanly reproduced. Those who value the music will find this a substantial recreation of it.

SONGS

Au cimetière. *Charles Panzéra.* V-15036—\$1. [**ff\$\$].

A CHARMINGLY controlled performance, recorded with excellent fidelity.

Automne, l'. *Ninon Vallin.* D-20323—\$.50. .[*ff\$\$].

VALLIN's lovely vocal quality, the point and intelligence of her artistry are the elements of a cherisable performance. The reproduction of the piano is slightly fuzzy, but not so much as to impair the effect of Vallin's singing.

Bonne chanson, la. *Charles Panzéra.* V-15033-5—\$.3. [**ff\$\$].

TOGETHER with the resilience and variety of Panzéra's vocal equipment is a finesse in phrasing and diction that adds enormously to the eloquence of his singing. The recording is admirably rounded.

Clair de lune. *Ninon Vallin, soprano.* D-20323—\$.50. [*ff\$\$]. *Georges Thill, tenor.* C-4164—\$.75. [*ff\$\$].

SAVE for one's preference for a male or female voice in this song, there is little basis for a choice between these two performances. Both are poetically conceived, and expressively delivered. Purely from an objective standpoint, I prefer the singing of Vallin. The recording in each case is inoffensive and unremarkable.

En prière. *Thill.* C-4218—\$.75. [*ff\$\$].

THE singing is knowing, the recording acceptable.

En sourdine. *Panzéra.* V-15036—\$.1. [**ff\$\$].

THE understanding of Panzéra's singing, the eloquence and clarity of

his enunciation are molded into a fervent performance.

Horizon chimérique, l'. Panzéra. *V-* 15037—\$1. [**ff\$\$].

THE citations of Panzéra's other performances (listed above) are equally applicable to this song. Note that it is included in an album (*V-Set 478*) with several other works of this composer.

Lydia. *Panzéra.* *V-1897*—\$.75. [**ff\$\$].

THERE is an interesting anticipation of Debussy in the opening phrases of this, and Panzéra is not unaware of it. The recording is good.

Nell. *Povla Frijsh, soprano.* *V-2078*—\$.75. [**ff\$\$].

THE amount of Frijsh's vocal resource is not imposing, but she uses it with remarkable economy and effectiveness. The recording is excellent.

Parfum Impérisable, le. *Panzéra.* *V-* 1897—\$.75. [**ff\$\$].

SEE comment under "Lydia."

Roses d'Ispahan. *Lily Pons.* *V-1997*—\$.75. [**ff\$\$].

A REMARKABLY careful performance, this is no more expressive than any other interpretation by Pons in which the values are not essentially decorative and physical. The recording is good.

Noël. *Georges Thill.* *C-4218*—\$.75. [**ff\$\$].

THILL's poetic conception of this song is more than a little impaired by faulty intonation, especially in the closing measures. The recording is only fair.

Secret, le. *Povla Frijsh.* *V-2078*—\$.75. [**ff\$\$].

SEE the comment on "Nell," above.

Sérénade Toscane. *Thill.* *C-4164*—\$.75. [**ff\$\$].

BY A skillful use of his vocal resources Thill almost disguises the obvious fact that the music ranges high for his voice. It is, however, skillfully sung.

CHORAL MUSIC

Maria Mater Gratiae, opus 47, No. 2.

Mmes. Doniau-Blanc and Rozavenn, with string trio. *D-20605*—\$.50. [*f\$\$].

NEITHER the performance nor the recording is of the quality that one expects, but both are workmanlike. The contours, at least, of the music do emerge.

Requiem. *Les Chanteurs de Lyon conducted by E. Bourmauck, with vocal soloists, and Edouard Commette,*

organ. *C-Set 354*—\$.50. [**ff\$\$].

For those whose acquaintance with Fauré is limited to the conventional concert hall works or songs, this work will undoubtedly be a revelation. It is marvellously well-conceived, deeply felt, and marked by many original touches. The performance is splendid, and the recording worthy of the other strengths of the undertaking.

FAURE, JEAN-BAPTISTE

Rameaux, les. *John McCormack.* *V-6607*—\$1. [**ff\$\$]. *Caruso.* *V-14744*—\$1. [*f\$\$].

MCCORMACK sings in English, Caruso in French; and the vast disparity in the quality of the two recordings is

offset by the success of the dubbing of a new accompaniment to Caruso's matchless voice. Whichever version the purchaser chooses, he is assured of a de luxe voice, administered with remarkable judiciousness.

FIELD, JOHN

Sonata in C minor, opus 1, No. 3. *Frank Merrick, piano.* D-25788-9—\$1.50. [*f\$\$].

THIS issue owes its existence to the centenary of Field's death in 1937, the occasion of its recording. The music is interesting but not highly distinctive, the performance painstaking, and the recording below the standard of the period in which it was made.

Nocturne No. 3 in A flat. *Frank Merrick, piano.* D-25789—\$.75. [*f\$\$]. SEE entry above.

Nocturne No. 4, in A. *Myra Hess.* C-DB1232—\$.75. [**ff\$\$].

APPARENTLY Hess has a particular fondness for this music, for she plays it with an alert feeling for its poetry. The recording is first-rate.

FLOTOW, FRIEDRICH VON

OPERA MARTHA

Overture. *Victor Symphony Orchestra, with unidentified conductor.* V-33916—\$.75. [*f\$\$].

A PARTICULARLY routine performance, devoid of impact, snap, or animation. The recording is conventionally efficient.

M'appari. *Schipa.* V-6570—\$.1. [*ff\$\$]. *Caruso.* V-7720—\$.1. [*f\$\$]. *Gigli.* V-7109—\$.1. [**f\$\$\$].

THOUGH the Schipa recording is painfully old, and the orchestra ludicrously weak, the sculptured precision of his phrasing, the smooth firmness of his voice, are irresistible attractions. There is also great puissance in Caruso's singing, though the weight of his voice (when this

record was made) may seem excessive for some listeners. As for Gigli, his manner is more appropriate for "Giovinezza."

Last Rose of Summer, The. *Galli-Curci.* V-1355—\$.75. [*ff\$\$]. *Emmy Bettendorf.* D-25039—\$.75. [*f\$\$].

THE listing here is merely one of convenience, for this traditional air is credited to Flotow because it has been incorporated into his *Martha*. Galli-Curci's version is no more affected than the average performance by a prima donna and is better recorded than Bettendorf's. In neither case is the recording an embellishment.

FOOTE, ARTHUR

Night Piece, A. *Dorian String Quartet and John Wummer, flute.* C-70339—\$.1. [**ff\$\$].

WUMMER's gleaming clear tone skims over the surface of this work with a good deal of attractiveness

and ear interest. There is excellent fidelity in the recording, but the strings are unfortunately closer to the microphone than the flute, distorting the balance that appears to be the composer's intention.

FRANÇAIX, JEAN

Concerto for Piano and Orchestra. *Françaix, and the Paris Philharmonic Orchestra conducted by Nadia Boulanger.* V-15114-5—\$2. [*ff\$\$].

THE entertainment values of the work are much enhanced by the lively playing of Françaix, and the forceful conducting of his mentor, Mlle. Boulanger. The recording is a little weak, but Françaix plays with crisp emphasis, and, of course, a sure sense of the values he wants to convey.

Sérénade comique. Saxophone Quartet of France. C-388—\$.50. [*ff\$\$]. THIS is hardly remarkable music, but the efficient quartet plays it as though it were. The recording is competent.

Sonatine for Violin and Piano. *Josef Gingold and Liza Elman.* FRM-480—\$2. [*ff\$\$].

THOSE who want to make profound comparisons between the art of a nation and its national character may find fruitful material in this witless, charming work, written in the years, commentators assure us, when the untimely fate of France was being prepared. In any case, the performance is sharp and incisive, the recording clear but a little shallow in sound.

Trio for Strings. *Pasquier Trio.* C-Set X130—\$2.50. [**ff\$\$].

EVEN for those unmoved by the music, such ensemble playing as this must be arresting. The remarkable unanimity of the players and their finely integrated style of playing are splendidly reproduced.

FRANCK, CÉSAR

ORCHESTRAL WORKS

Éolides, les. *Howard Barlow and the CBS Symphony Orchestra.* C-Set X145—\$2.50. [*f\$\$].

IT is only within the last year that the first recording of this work has made its appearance in an American catalogue. However, the modernity thus implied is not wholly confirmed by the recording. Barlow's contribution is earnest and painstaking, but it could be more spirited. In addition, the orchestra is below symphonic size and the reproduction, while clear and well-balanced, lacks the desired resonance.

Psyché. *Gabriel Pierné conducting the Concerts Colonne Orchestra.* D-25454-6—\$2.25. [*ff\$\$]. Section 4 only. *Désiré Defauw conducting the Brussels Royal Conservatory Orchestra.* C-67813—\$.1. [*ff\$\$].

THERE is no complete recording of the six sections of this work in any catalogue, but the first, second, and fourth episodes under the direction of Pierné have been re-pressed by Decca. The antiquity of the recording, however, is unfortunately accentuated by the gritty surfaces. The Defauw recording of the portion titled "Psyché et Éros" is more capably recorded, though its quality is hardly remarkable.

Rédemption: Symphonic Interlude. *Gaston Poulet conducting the Concerts Poulet Orchestra.* D-25066-67—\$.1.50. [*f\$\$].

THOSE with a fondness for this music will find a plausible suggestion of it in this performance, though the recording is fuzzy, the interpretation unexciting.

*Symphony in D minor. Beecham and the London Philharmonic Orchestra. C-Set 479—\$5.50. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-Set 300—\$6.50. [**ffff\$]. Mitropoulos and the Minneapolis Orchestra. C-Set 436—\$5.50. [*f\$\$\$]. Rhené-Batôñ and the Pasdeloup Orchestra. D-25685-9—\$3.75. [*f\$\$].*

THE weaknesses of the Mitropoulos performance, which only appeared a few months ago, were so pronounced that Columbia itself has superseded it with the splendid Beecham album of English origin. In a sense that misfortune of Mitropoulos (the faults of the set are essentially those of recording) was good fortune for the record-buyer, for one would not otherwise have

had an opportunity to become acquainted with the fervent, controlled, magnificently sensible performance of Beecham. His splendid orchestra is heard at its best, and the recording is excellent. The Stokowski effort is eminently exciting, but equally exasperating, for the rush and turbulence of the music he creates is frequently agitated even more than Franck intended. For those who want to have the work in their collection for the convenience of friends, one may direct attention to the Rhené-Batôñ which includes all the notes at a minimum price. However economy is its only virtue, for the recording is dull, the surfaces noisy.

WORK FOR ORCHESTRA AND PIANO

*Variations symphoniques. Alfred Cortot with Landon Ronald conducting the London Philharmonic Orchestra. V-8357-8—\$2. [*ffff\$]. Walter Gieseking with Wood conducting the London Philharmonic Orchestra. C-Set X10—\$2.50. [*ffff\$].*

BOTH interpreters are worthy, but both versions are urgently in need of rerecording. I prefer the quality of Gieseking's tone as well as the

greater variety of his playing, but the Cortot performance, if not recent, is, in any case, less old. The difference between them is so slight that a purchaser can follow his normal preference in performers without sacrificing any appreciable advantage. The probability is that a new version of this work will soon be available, for those who can restrain themselves.

ORGAN WORKS

*Chorale No. 1 in E. Albert Schweitzer, organ. C-Set X100—\$2.50. [*ffff\$]. Opening section only. Charles Courboin. V-17321—\$1. [*ffff\$].*

SCHWEITZER is not only a specialist in the music of Bach but also the author of an exhaustive book on that composer. The combination is not propitious for an enlivening performance of this work, and the sounds one hears do not contradict the facts. The recording is good. Courboin's version has more variety, but only a fourth of the work is offered.

*Chorale No. 3. Charles Courboin. V-17321-2—\$2. [*ffff\$].*

THE playing is accomplished, the recording excellent.

*Grande pièce symphonique: Andante. Charles Courboin, organ. V-14279—\$1. [*ffff\$]. Stokowski and the Philadelphia Orchestra. V-14947—\$1. [*ffff\$].*

THE recording of Courboin's playing is not so vivid and forceful as that of the examples cited above, but it is sufficient for the purpose. Stokowski has a rich opportunity in the sonorities of this extract and improves them with characteristic ingenuity.

*Pièce héroïque. Charles Courboin. V-17323—\$1. [*ffff\$]. Marcel Dupré.*

*V-9121-\$1. [*ff\$\$.] Edouard Commette. C-69460-\$1. [*f\$\$.].*

THERE is little basis for distinction among these, save that both the Courboin and Dupré versions are more creatively played than the Commette and that the first is considerably the best recording of the three. Since they are all equally priced, the choice one among them is evident.

PIANO WORKS

*Prélude, Chorale, and Fugue. Egon Petri. C-Set X175—\$2.50. [**ff\$\$.] Alfred Cortot. V-7331-2—\$2. [*ff\$\$.]. Chorale only. Gabriel Pierné conducting the Colonne Orchestra. D-25456—\$75. [*f\$\$.].*

THE contrapuntal design of this work and its heavy tonal necessities accord well with two of Petri's

*Pastorale. Charles Courboin. V-17320—\$1. [**ff\$\$.].*

THIS is the fourth in a series of six organ pieces by Franck, and a really charming example of writing for the instrument. Courboin plays it sensitively, and the recording is excellent.

QUARTET FOR STRINGS

*In D. Pro Arte Quartet. V-Set 259—\$6.50. [*ff\$\$.]. London String Quartet. C-Set 128—\$6.50. [ff\$\$.]. NEITHER of these is a recording of the quality one expects today, but*

there is a slightly greater resonance and fidelity in the reproduction of the Pro Arte group, which inclines me to it.

QUINTET FOR STRINGS AND PIANO

*In F minor. E Robert Schmitz and the Roth Quartet. C-Set 334—\$5.50. [**ff\$\$.]. Alfred Cortot and the International Quartet. V-Set 38—\$4.50. [*ff\$\$.].*

OTHER things being equal, there would be little doubt of the listener's preference for the sophisticated, intent playing of Cortot against the artful, rather slack performance of

Schmitz. However, other things are far from equal, for the Cortot version was made well over a decade ago, the Schmitz-Roth album within the last four years. In that time, both quartet and piano recording have moved ahead considerably and the advantages are substantially represented in the newer album.

SONATA FOR PIANO AND VIOLIN

*In A. Jascha Heifetz and Artur Rubinstein. V-Set 449—\$3.50. [**f\$\$.]. Alfred Dubois and Marcel Maas. C-Set 158—\$4.50. [*f\$\$.]. Albert Spalding and André Benoist. V-Set 208—\$4.50. [*f\$\$.].*

THERE are almost as many performances of this work as there are celebrated violinists, and it is regrettable that the best of them—

though an insufficient recording—is no longer in the catalogue. That is the Cortot-Thibaud interpretation, of which the second recording, V-Set 81, may still be found on the shelves of some dealers, though it is no longer supplied by the manufacturer. In its place Victor offers not the fine version by Yehudi and Hephzibah Menuhin, which has been

listed in the catalogue of its English affiliate for several years, but two others—by Heifetz and Rubinstein, and Spalding and Benoist. The promising celebrity of the first pair is more than a slight impediment to cooperation. Both are politely deferential, but the heart of neither is in the gesture. Its friendly com-

petitor, by Spalding and Benoist, is pale, attenuated, lacking in potency or compulsion. These facts being established, I would recommend as a reasonable alternative the unpretentious but respectable interpretation by Dubois and Maas, which is intelligently performed and efficiently recorded.

SONGS

Mariage des roses, le. Georges Thill, tenor. C-9142—\$1. [*f\$\$.]. Arthur Endrèze, baritone. D-25893—\$.75. [*f\$\$].

THILL is less effective as a singer of songs than he is of operatic arias, but there are more finish and persuasion to his performance of this song than to that of Endrèze. Moreover, the recording of Thill is far more successful.

Panis Angelicus. John McCormack. V-6708—\$1. [*ff\$\$.]. Beniamino Gigli. V-14312—\$1. [**f\$\$.]. Stokowski conducting the Philadelphia Orchestra. V-8964—\$1. [**fff\$\$.].

THERE are far better examples of McCormack's art on records, but his restrained yet affecting performance is infinitely preferable to the sobby one by Gigli, especially

since the latter is reproduced with almost painful fidelity. There is also a sentimental performance of a lachrymose transcription under the direction of Stokowski.

Procession, la. Arthur Endrèze, baritone. D-25893—\$.75. [*f\$\$.]. Caruso. V-14744—\$1. [*ff\$\$.].

THOSE who are interested primarily in the song and its reproduction will find a more believable unity in the Endrèze performance. The alternation between the acoustic reproduction of Caruso's voice and the dubbed-in orchestra that plays with the old record is distinctly disquieting, and fatal to illusion.

S'il est un charmant gazon. Georges Thill. C-9142—\$1. [*f\$\$.].

THE performance is expert, the reproduction satisfactory.

MISCELLANEOUS WORKS

Pièce, for oboe and piano. Leon Goossens, oboe, and Gerald Moore. G-69817—\$1. [*fff\$\$.].

OUT of unlimited breath and control, Goossens spins a tone that is as astonishing as it is inimitable.

He utilizes its slender magnificence here with beautiful artistry, creating a remarkable mood from its limited sonority. The recording is good.

FRANZ, ROBERT

Collection of twenty-four songs. Ernst Wolff, accompanying himself. C-Set 253—\$.5. [*f\$\$.]. The individual record numbers and prices are as follows: *Abschied.* C-68503—\$1; *Ach, Elslein.* C-17054—\$.75; *Auf dem Meere.* C-68502—\$1; *Aus*

meinem grossen Schmerzen. C-68501—\$1; *Bitte.* C-17055—\$.75. *Dich Meiden.* C-17054—\$.75; *Die helle Sonne leuchtet.* C-17055—\$.75. *Du liebes Auge.* C-68501—\$1; *Es hat die Rose.* C-68501—\$1; *Es taget vor dem Walde.* C-17054—\$.75; *Für*

Musik. C-68502—\$1 (*see next entry*); *Gleich und gleich.* C-17055—\$.75; *Gute Nacht.* C-68501—\$1; *Im Rhein, Im heiligen Strome.* C-68502—\$1; *Lieber Schatz, sei wieder gut.* C-17055—\$.75. *Mädchen mit dem roten Mündchen.* C-68501—\$1; *Marie.* C-68503—\$1; *Stille Sicherheit.* C-68501—\$1; *Ständchen.* C-68502—\$1; *Umsonst.* C-17055—\$.75; *Vergessen.* C-68502—\$1; *Wandl' ich in dem Wald.* C-68503—\$1; *Widmung.* C-68503—\$1; *Wie des Mondes Abbild.* C-68502—\$1.

WOLFF's performances have been grouped together because their vocal and musical characteristics are virtually identical. His voice is strictly of intimate capacities, with little attention to niceties of phrasing, breath-control, enunciation, etc. As such, the interpretations are marked by indubitably sincere feeling and a devotion to the purposes of the composer. However, the listener should not expect vocal plenitude or interpretative finesse. Granted this understanding, and also the fact that the recording is mediocre, Wolff's piano accompaniment to his own singing purely utilitarian, the listener will find pleasure in his generally unpre-

tentious efforts. (Songs that are duplicated have been listed below.)

Für Musik. Lotte Lehmann. V-1861—\$.75. [*fff\$]. Wolff. C-68502—\$1. [*f\$].

LEHMANN's fondness for impassioned utterance sometimes exceeds the limits of her control, but even under stress her singing is preferable to Wolff's. The recording is fair, the piano unnecessarily subordinated.

Gute Nacht. Lehmann. V-1861—\$.75. [*fff\$]. Wolff. C-68501—\$1. [*f\$]. THE Lehmann interpretation is a particularly expressive one, wonderfully shaded and shaped. Wolff's is of his average, which means that it is only fair.

Im Herbst. Kirsten Flagstad. V-15645—\$1. [**f\$]. Richard Tauber, tenor. D-20254—\$.50. [*f\$].

TAUBER's fondness for overdrawn phrases and absurdly sustained climax tones makes it comparatively easy to resist his vocal richness. This is not to say that I am a warm admirer of Flagstad's version, for its continent, confident vocalization is not the means of much emotional expression. She works hard for a mood, but it will not be conquered by force. The recording is good.

FRESCOBALDI, GIROLAMO

Fugue in G minor. Society of Ancient Instruments. V-1663—\$.75. [**fff\$]. THE quartet of viols employed in this work is especially appropriate to the qualities of the music, and the first-rate reproduction permits a clear impression of each instrument's characteristic timbre.

Gagliarda. Stokowski and the Philadelphia Orchestra. V-1985—\$.75. [*fff\$].

THE marvelously rich sound of Stokowski's arrangement is brought to brilliant realization by the conductor and his splendid band. I

cannot testify to its relationship to the original, but the sound itself is justification enough for the disk.

Toccata. Kindler and the National Symphony Orchestra. V-17632—\$1. [*ff\$].

I CAN find little style in Kindler's conducting of the work and few subtleties of orchestral detail to enhance the slight feeling he demonstrates. Moreover the recording is excessively harsh, the consequence of using an auditorium with sharply reflecting surfaces.

GAUBERT, PHILIPPE

Chants de la mer, les. Philippe Gaubert conducting the Orchestre Symphonique of Paris. C-Set X109—\$2.50. [**ff\$\$].

THE rather light impressionism of this work profits much from the considerable conducting skill of the

composer. It would be an exaggeration to say that the work has any pronounced character, but it is indubitably pleasant. The recording is of the studio type and, within that limitation, quite good.

GEMINIANI, FRANCESCO

Sonata in C minor. Arnold Belnick, violin, and Vladimir Padwa, piano. C-Set X155—\$2.50. [**ffff\$].

BELNICK's playing suggests, more than anything else, a youthful

Szigeti. He projects the considerable substance of this work with brilliant rhythmic emphasis and highly sophisticated phrasing. The recording is good.

GABRIELI, ANDREA

Three Ricercari. Stuyvesant Quartet. C-70366—\$1. [**ff\$\$].

DESPITE the formidable designation, this music is anything but archaic, especially as played with the anima-

tion and expressiveness of the Stuyvesant ensemble. The recording is a little nasal, lacking in tonal warmth, but it is surpassingly clear and well-balanced.

GERMAN, SIR EDWARD

Henry VIII Dances. Rudolph Ganz and the St. Louis Symphony Orchestra. V-9002—\$1. [*ff\$\$]. Sir Dan Godfrey conducting the Bournemouth Municipal Orchestra. C-17045—\$.75. [*f\$\$.] Hastings Philharmonic Orchestra conducted by Basil Cameron. D-25645—\$.75. [*ff\$\$].

THE Ganz version is rated as the best of an indifferent lot largely because of the higher artistic standard of the conductor and the greater capability of the orchestra. However, the accomplishment is, in neither sense, glittering, and the recording is wheezy. Both of the English recordings are stodgy and determinedly routine.

Merrie England Dances. Orchestre Raymond conducted by G. Walter. C-317—\$.75. [**ff\$\$].

THE delightful tunes and lively rhythms of this suite are vigorously projected by the efficient little orchestra conducted by Walter. One may take issue with the general character of this recording but not with the care of its execution or the skill of the reproduction.

Welsh Rhapsody. Hastings Philharmonic Orchestra conducted by Basil Cameron. D-257x5-6—\$.50. [*ff\$\$].

GERMAN's affection for a plausible tune, his effective sense of orchestration are somewhat strained by the extent of this work. However, it has its solid virtues and its musicianly values. The performance is forthright, the recording efficient.

GERSHWIN, GEORGE

CONCERTO FOR PIANO AND ORCHESTRA

In *F. Jesús María Sanromá and the Boston "Pops" Orchestra conducted by Arthur Fiedler.* V-Set 690-\$4.50. [***ff\$\$.] *Roy Bargy and Paul Whiteman's orchestra.* C-Set 280-\$3.50. [*f\$\$.] *Roy Bargy and Paul Whiteman's orchestra.* D-Set 57-\$2.50. [**f\$\$].

NONE of these performances meets my specifications for a complete interpretation of this work, but the Sanromá-Fiedler album has the virtue of realizing completely the players' intentions. The unassailable brilliance of Sanromá's execution, the precision of the excellent orchestra under Fiedler are not to be minimized, nor could one ask for more hearty, vigorous recording. However, there is slightly too much concert-hall manner in their approach to the score, a little overemphasis on pure pianistic tech-

nique. The jazz element is much less prominent than it should be. Of the two Bargy-Whiteman collaborations, the first is the more nearly authentic, though the recording now impresses one as primitive. But the conception is closer to the original intention of Gershwin, and the andante has the considerable boost of "Bix" Beiderbecke's eloquent cornet. The orchestra is small, the recording lifeless. There is a good deal more clarity and definition in the new Decca issue, but the work is shamefully abbreviated, with the second movement sliced to a single side. This alone would eliminate auditory appeal from this version, without consideration for the sloppy playing of the orchestra or the exaggerated phrasing of numerous pages.

OPERA

PORGY AND BESS

Overture. *Alexander Smallens and the Decca Symphony Orchestra.* D-29067-\$1. [**ff\$\$.]

SMALLENS uses a much abbreviated version of the overture to Gershwin's "opera," but it is the only approximation of the music that can be heard on records. The performance is idiomatic (Smallens conducted the original production), the recording is efficient.

Summertime. *Anne Brown, soprano.* D-29067-\$1. [**fff\$\$.] *Helen Jepson, soprano.* V-11881-\$1. [**f\$\$.] *Paul Robeson, bass.* V-26359-\$5.50. [**ff\$\$.] *Lawrence Tibbett.* V-11879-\$1. [**f\$\$.]

THERE can be little doubt that the most colorful and understanding of these performances is Anne Brown's,

the original "Bess" of the first performance. One was prepared for the fervor and emotion of her singing, but she is a vastly improved vocalist, with an amount of control definitely superior to Jepson's. In addition, Jepson imposes an operatic manner that is no service to the music. The composer in both cases is Alexander Smallens, but he is given considerably more latitude, and cooperation, in the Decca disk. Of the two interpretations by male singers, I prefer the folksy, robust singing of Robeson to the heavier, plodding interpretation of Tibbett. The latter, however, includes some details of the score that are omitted from the Robeson performance.

Woman Is a Sometime Thing. *Tibbett*

and Jepson. V-11879—\$1. [**ff\$\$.] *Robeson.* V-26358—\$.50. [**ff\$\$.]. TIBBETT and Jepson perform commendably, if one can disregard the accents and emphases more appropriate to Verdi than to Gershwin. The recording is excellent. Robeson sings magnificently, but the arrangement is not so faithful to the score as Tibbett and Jepson's.

I Got Plenty o' Nuttin'. *Todd Duncan,* with the Decca Symphony Orchestra conducted by Alexander Smallens. D-29068—\$1. [**ff\$\$.]. *Tibbett and an orchestra conducted by Smallens.* V-11880—\$1. [**f\$\$.]. *Edward Matthews and Leo Reisman's orchestra.* B-7562—\$.75. [*ff\$\$.].

DUNCAN has both the voice for this music and the style to utilize it fully. His version is not much better recorded than Tibbett's (though it is several years more recent), but it is a good deal more racy in spirit and less pretentious in execution. Though the Matthews performance is difficult to obtain (it has been withdrawn from the catalogue) it is an excellent example of Matthews' velvety voice and his vitality as an interpreter.

My Man's Gone Now. *Anne Brown and the Decca Symphony Orchestra conducted by Smallens.* D-29067—\$1. [**ff\$\$.]. *Jepson and an orchestra conducted by Nathaniel Shilkret.* V-11881—\$1. [**f\$\$.].

THE fervor of Brown, the potency and impact in her tones give her performance an authority that is simply beyond the capacity of Jepson. Add to this the superior recording of the former, and Smallens' sensitive conducting, and you have a disk of excelling virtues.

It Takes a Long Pull to Get There. *Robeson.* V-26359—\$.50. [**ff\$\$.].

THE organ richness of Robeson's voice, the intensity of his feelings, are complemented by excellent recording and a sound orchestral background.

Buzzard Song. *Todd Duncan.* D-29068—\$1. [**ff\$\$.]. *Tibbett.* V-11878—\$1. [*ff\$\$.].

THIS is one of the most original episodes in Gershwin's score, music of fine energy and expressiveness. Both elements are more forcefully projected by Duncan than by Tibbett.

It Ain't Necessarily So. *Duncan.* D-29069—\$1. [**ff\$\$.]. *Robeson.* V-26358—\$.50. [**ff\$\$.]. *Matthews.* B-7562—\$.75. [*f\$\$.]. *Tibbett.* V-11878—\$1. [**f\$\$.].

I CANNOT endorse any of these recordings wholeheartedly, for that would imply one of them to be the equal of the performance by Bubbles in the original production—a feat that is as yet matchless. All of the available performances suffer from various degrees of distortion, a fact possibly less prominent in the singing of Matthews than in any of his competitors. However, his version defers unnecessarily to the orchestra, and it is poorly recorded. Of the others, I accord Duncan first honors for balanced merit while respecting the superior singing of Robeson. Tibbett's attempt is sometimes ludicrously overdrawn, and, at best, condescending.

Bess, You Is My Woman Now. *Brown and Duncan.* D-29069—\$1. [**ff\$\$.]. *Jepson and Tibbett.* V-11879—\$1. [*ff\$\$.].

THIS is one instance in which the de luxe voices of Tibbett and Jepson supply an element not accessible to Brown and Duncan, since this duet is closer to traditional opera than anything else in the score. Even so, I am of the opinion that Brown and Duncan have enough vocal resource for the music, together with a feeling for it that cannot be counterfeited by Jepson and Tibbett.

There's a Steamboat Dat's Leavin' Soon for New York. *Ramona.* L-191—\$1. [*f\$\$.].

THIS record is not cited because of any virtues of performance or recording, but merely because it is the only version of any kind on disks. Ramona sings in an intimate café manner and plays her own not remarkable accompaniment. The recording is the epitome of the word "ordinary."

*Requiem. Eva Jessye Choir. D-29070—\$1. [**f\$\$].*

THE choir sings enthusiastically, and the recording is excellent.

*Lament and Finale. Duncan and orchestra conducted by Smallens. D-29070—\$1. [**f\$\$]. Tibbett. V-11880—\$1. [**f\$\$].*

THE Tibbett record is devoted to that episode identified as "Where Is My Bess?" whereas the Duncan version goes on to include the closing passages of the opera. However, without this advantage, the Duncan effort is more in the spirit of the character, dramatic without being theatrical.

*Medley of Excerpts. André Kostelanetz and orchestra. C-7362—\$1. [**f\$\$].*

THERE is an almost audible glitter in this recording, but the "fancy" touches in the conducting are a little unbearable.

ORCHESTRAL WORKS

*An American in Paris. George Gershwin conducting a symphony orchestra. V-35963-4—\$1.50. [**f\$\$]. Paul Whiteman's orchestra. D-29054-5—\$2. [**f\$\$].*

THE version by the composer is nearly a dozen years old, and it was not, when first issued, a prime example of the recording being done at that time. The fact, then, is that this is a feeble and lusterless recording. However, it has considerably more of the spirit of Gershwin's score than the recent truncated one by Whiteman, which has little artistic fiber or integrity. For itself, the old

version has little that is recommendable, but that little is more than the new one can offer.

*Rumba. Rosa Linda, piano, and the Whiteman Orchestra. D-29053-4—\$2. [**f\$\$\$].*

It is important to note that this is not the original form of the work to which Gershwin gave the title above but a revamping, with solo piano part, by Miss Linda, now known as "Cuban Overture." Those who are interested in the Gershwin themes may hear them approximated, though a faithful version of the original would be welcome.

PIANO WORKS

*Three Preludes. George Gershwin, piano. C-7192—\$1. [**f\$\$]. Jeanne Behrend. V-17910—\$1. [**f\$\$].*

HERE is one instance in which no excess of recorded quality can compensate for a deficiency of vigor and incisiveness. Behrend plays with a studious sympathy for the music, but she cannot command the

percussive thrust the pieces demand, the *sec* rhythmic flavor that is inseparable from a proper effectiveness. These facts may be ascertained from a comparison with the composers own disk, which, though hopelessly antiquated as a recording, is nevertheless an infinitely more authentic experience.

WORKS FOR PIANO AND ORCHESTRA

*Rhapsody in Blue. Jesús María Sanromá, and the Boston "Pops" Orchestra, conducted by Arthur Fiedler. V-Set 358—\$2.50. [**f\$\$]. Alec Temple-*

*ton, with orchestra led by André Kostelanetz. C-Set X196—\$2.50. [**f\$\$]. The composer, with orchestra led by Paul Whiteman. V-*

35822—\$.75. [*ffff\$]. *Roy Bargy and the Whiteman Orchestra.* D-29051—\$1. [**ffff\$]. *José and Amparo Iturbi, two pianos.* V-Set 517—\$2.50. [**ffff\$]. *Jesse Crawford, organ.* V-22343—\$.50. [*f\$\$.]. *Eight piano ensemble.* V-36123—\$.75. [*ffff\$\$.]. It is difficult to think of a work as much duplicated as this of which the total is so unsatisfying. The authentic flavor is undoubtedly the strongest in the old version of Gershwin and Whiteman, but the orchestra is disarmingly brassy, the quantity of sound rough and undisciplined. In the latest version, by Templeton and Kostelanetz, one is irresistibly impressed with the fact that the pianist wishes he were playing Rachmaninoff, and that the conductor is assured he is leading Tchaikovsky. The Sanromá-Fiedler collaboration has much the same

strengths and deficiencies as their version of the Gershwin concerto (see above), but the basic jazz spirit is even more important here and less in evidence. The new Whiteman version on Decca is dismally unconscientious and poorly reproduced. As for the other versions, they are suitable for anyone who wants an organ version, or one for two pianos, or eight.

Second Rhapsody. Roy Bargy and the Whiteman Orchestra. D-29052—\$1. [*ffff\$].

MODERATE rapture is the utmost that can be summoned for this disk, even though it is the only available version of the work. Bargy is an efficient pianist, but here again the score is considerably cut, and the level of orchestral playing modest indeed. The recording is good.

MISCELLANEOUS

Strike Up the Band. Arthur Fiedler and the Boston "Pops" Orchestra. V-11823—\$1. [***ffff\$].

A RIOTOUSLY emphatic recording and excellent for display of the splendid musicians directed by Fiedler. However, it is only dis-

tantly related to Gershwin's song. It will come automatically into the possession of those who accept my recommendation of the Sanromá-Fiedler "Rhapsody in Blue," for it occupies the final side of that set.

GERVAISE, CLAUDE

Six Dances of the Renaissance. Curtis String Ensemble conducted by Louis Bailly. V-4325—\$.75. [*ffff\$]. THESE charming dances are presented in the edition of Rosario Scalero, a member of the faculty of

the Curtis Institute. He has done his job with taste and musical skill, and the gifted musicians conducted by Bailly perform the score impressively well.

GIBBONS, ORLANDO

Ah, Dear Heart. London Madrigal Group. V-4317—\$.75. [*ffff\$]. THE performance is conscientious, with particularly good intonation. **Silver Swan, The. St. George's Singers.** C-5717—\$.75. [*ffff\$].

THERE is high musical intelligence in this performance, and a thorough sense of the style.

GIORDANI, GIUSEPPE

Caro mio ben. Ezio Pinza, basso. V-17916—\$1. [**ff\$\$.] *Dino Borgioli, tenor.* C-224M—\$.75. [*ff\$\$.] *Royal Dadmun, baritone.* V-4009—\$.75. [**f\$\$.]

THERE are better recorded versions in existence than any of these, but not in an American catalogue. Of

the three, I prefer Pinza's for the velvety texture of his voice, the magnificent jointure of his legato. It is also considerably the best recording. Of the others, both mediocre reproductions, the Borgioli is sung with a good deal more freedom and virility than Dadmun's.

GIORDANO, UMBERTO

OPERA

ANDREA CHÉNIER

Complete Set. Luigi Marini. (*Chénier*), Carlo Galeffi (*Gerard*), Lina Bruna Rasa (*Maddalena*), Salvatore Baccaloni (*Roucher*), and Aristide Bacarrachi (*Mathieu*), with Lorenzo Molajoli conducting the La Scala Orchestra and Chorus. C-Set Op.21—\$14. [**ff\$\$.].

THE recording of this performance is one of the best of Columbia's opera series, which is not unexpected, as it is one of the last of such works to be issued. The orchestra is especially well-recorded. Rasa's voice is shrillish and penetrating, but she has the dramatic power the role requires. The male voices, in the lower ranges, are more than acceptable—both Galeffi and Baccaloni are artists of established quality. The voice of Marini has more freedom and power than Bacarrachi's, but the latter's richness is not to be discounted. In all there are the characteristics of the average Metropolitan performance in these disks plus a stronger sense of ensemble and a more skillful orchestra.

Un di all' azzurro spazio. Giovanni Martinelli. V-6707—\$1. [*ff\$\$.].

THE tenor's voice is tight and constricted, but it has more texture and life than most of the sounds Mar-

tinelli has produced recently. However, the orchestra is absurdly small. *Mamma morta, la.* Rosa Raisa, soprano. V-14400—\$1. [*ff\$\$.]. Claudia Muzio, soprano. C-9107—\$1. [*ff\$\$.]. Irene Jessner, soprano. V-17256—\$1. [**f\$\$.].

A PARTISAN for each of these singers could make out an excellent case for his favorite. The only definite fact is that Jessner's voice is much better recorded than either Muzio's or Raisa's. However, in this opinion, the singing of the latter is more refined, better controlled than Muzio's, and a good deal more expressive than Jessner's.

Nemico della patria. Titta Ruffo, baritone. V-7153—\$1. [*ff\$\$.].

THE recording is antiquated, and Ruffo's voice is fairly used up, but there is enormous spirit in his delivery and an unmistakable authority.

Come un bel di di Maggio. Martinelli. V-6707—\$1. [*ff\$\$.].

THE remarks above concerning Martinelli's singing of another aria from this work are equally applicable for this one. However, there is no lack of power in the performance, and the singer offers his listeners a solid top B.

FEDORA

Amor ti vieta. Alessandro Ziliani, tenor. V-1735—\$7.5. [**ff\$\$]. Richard Crooks. V-2063—\$7.5. [**f\$\$.]. THIS singer's colorful voice is no longer at its best, but still capable of sturdy service. The recording is not distinguished, but sufficient for

the purpose. For Crooks the dramatic demands of the music are arduous indeed, and the tessitura high. The recording is loud, to be sure, but the orchestra cannot be heard when the vocalist is in full cry.

GLAZOUNOW, ALEXANDER

CONCERTO FOR VIOLIN

In A minor. Jascha Heifetz, violin, with the London Philharmonic Orchestra conducted by John Barbirolli. V-Set 218—\$3.50. [**ffff\$].

A GOOD case could be made out for the argument that this is as fine an example of Heifetz's ability as records contain. The rich tone and immaculate precision of the violinist's technique may be assumed as a

given quantity of any performance by him, but one is not entitled to assume, in the same proportion, the kind of musicianship and care that he imparts to the music. Barbirolli provides a proper frame for Heifetz's portraiture—a frame, moreover, which has its own symmetry and dimensions. The recording is extremely good.

ORCHESTRAL WORKS

Scènes de ballet. Eugene Goossens and the New Symphony Orchestra. V-G17—\$2.50. [**ff\$\$.].

ONE of the most sonorous and evenly balanced albums in the new Victor series of Black Label albums, this is a genuine bargain at the adjusted prices. Goossens gives impulsive life to the music and extracts some excellent playing from his musicians. It may be noted, however, that the ballet episodes are not presented in their original sequence but in an order that adapts them with the least inconvenience to four-minute record sides.

The Seasons. The composer conducting an unidentified orchestra. C-Set 284—\$5.50. [*ff\$\$.]. Armas Järnefelt conducting an unidentified orchestra. D-25423-5—\$2.25. [*ff\$\$.].

DESPITE its advanced number, the composer's recording is stodgy, lacking in richness or vitality. However, there can be no question of the authority of the conducting. The values

of the Järnefelt version are altogether inferior.

Bacchanale. Barbirolli and the Royal Opera Orchestra. V-11442—\$1. [**ff\$\$.].

THERE is more energy in this performance, but not much more virtue in the recording.

Stenka Razin. Désiré Defauw and the Brussels Conservatory Orchestra. C-7202-3—\$2. [*ff\$\$.].

SO FAR as records are concerned, this is the most mature representation of Glazounow's talent, though there may be some dissenters in favor of the violin concerto. As a spur to the memory it may be mentioned that a leading element in the piece is a lengthy treatment of the "Volga Boat Song." Defauw treats the score with creative intelligence and with broad musical comprehension. The crashing climax doesn't quite come off, because the recording is inferior, but most of the other details fare well.

CHAMBER MUSIC

NOVELETTES, OPUS 15

Interludium in modo antico. *Pro Arte Quartet.* V-7838—\$1. [*ff\$\$]. *Defauw conducting the Brussels Conservatory Orchestra.* C-67812—\$1. [*ff\$\$].

SINCE each of these versions is for a different combination of instruments, there is no basis for comparison between them. The Pro Arte performance is competent and ma-

ture, but not impressively recorded. Defauw imparts his usual proficiency to the musicians under his command, though there is virtually no separation from Prokofiev's "March" from the *Love of Three Oranges*, which precedes it on the first side.

There are additional brief works by Glazounow on records, but they do not demand critical discussion.

GLINKA, MICHAEL

OPERA

RUSSLAN AND LUDMILLA

Overture. *Arthur Fiedler conducting the Boston "Pops" Orchestra.* V-4427—\$1.75. [***ff\$\$]. *Sir Henry Wood and the Queen's Hall Orchestra.* D-29042—\$1. [*ff\$\$]. *Frederick Stock and the Chicago Symphony Orchestra.* V-7123—\$1. [*ff\$\$].

Not only as a recording but also as an interpretation the Fiedler disk is markedly superior to either of the others listed above. There are pace and impact in Fiedler's tempo, a finely vigorous rhythmic sense. Wood offers a capable enough statement of the score, which has the

virtue of backing the last side of the Bruckner G minor overture. There is little to commend in either the playing or recording of the Stock version.

Rondo of Farlaf (Act II). *Feodor Chaliapin, basso, with unidentified orchestra.* V-7704—\$1. [*ffff\$].

THOUGH this record has been in the catalogue for five years, and was probably made considerably before that, it is still a faithful testimony to Chaliapin's enormous vitality and his very considerable vocal technique.

PIANO WORK

The Lark. *Pierre Luboschutz and Genia Nemenoff, piano.* V-17993—\$1. [*ff\$\$].

IT IS clever of Luboschutz to divide the intricacies of this piece among

four hands and thus reduce by much its difficulties. However, the effect it conveys to the ear is pretty much the one Glinka intended. The recording is good.

SONGS

Doubt. *Feodor Chaliapin, with Lucien Schwartz, violin, and Jean Bazilevsky, piano.* V-15422—\$1. [*ff\$\$].

CHALIAPIN sings with stunning effect, though with a somewhat lighter vocal quality than one is accustomed to. Both assisting musicians are qualified, and the recording is good.

Midnight Review. *Chaliapin and orchestra.* V-6619—\$1. [*ff\$\$].

THERE is no facet of this remarkable song that is not illuminated by Chaliapin's fine art, but his voice is dryly reproduced, and the accompanying orchestra is disastrously small.

Night. *Chaliapin, with Jean Bazilev-*

sky, piano. V-15422—\$1. [**ff\$\$]. THE melodic contours of this conception are finely traced by Chaliapin, with potent atmospheric effect. Northern Star; Virtus Antiqua. Vladimir

Rosing, tenor. D-29046—\$1. [**ff\$\$]. ROSING's artistry, his authentic style are valuably employed in these two brief songs. The recording is efficient.

GLUCK, CHRISTOPH W. VON

BALLET

Don Juan. Victor Chamber Orchestra. V-13648—\$1. [**fff\$\$].

I HAVE no objection to this well-conceived, admirably executed performance save the implication of the label that it was made in America by a conductor so obscure that his name need not be mentioned. Actually it is

the work of Hans von Benda and his chamber orchestra, under which designation it first appeared in American shops as an imported item. Surely Victor cannot expect us to indorse such feeble anti-nazism as this evasion of a reasonable responsibility.

OPERAS

ALCESTE

Overture. Willem Mengelberg conducting the Concertgebouw Orchestra of Amsterdam. D-25571—\$.75. [*ff\$\$]. Adrian Boult and the BBC Orchestra. V-12041—\$1. [**ff\$\$].

THE advantage of recording that benefits Boult is offset by Mengelberg's substantially more dramatic conception and the slightly lower price of the Decca disk. Though the Mengelberg version is several years older than Boult's, it was well in advance of the general quality at the time it was made.

Divinités du Styx. Helen Traubel, with

orchestra conducted by Charles O'Connell. V-17268—\$1. [***ff\$\$]. THE power and range of Traubel's voice are splendidly suited to this music, which she sings with fine freedom and expansiveness. However, the imperious dignity of the music is more than a little understated, and there is not the grasp of its tragic eloquence that one would prefer to hear. Finally, though the orchestra is well-recorded, O'Connell's direction is tentative, not assertive enough for the part assigned to the background by Gluck.

ARMIDE

Air de Renaud. Joseph Rogatchewsky, tenor. C-4127—\$.75. [*ff\$\$].

FREEDOM and power are plentifully present in Rogatchewsky's singing, but there is not much impact or eloquence in his delivery. An item of

worth is the flute-playing of Marcel Moyse.

Musette. Victor Symphony Orchestra. V-20563—\$.50. [*f\$\$\$].

THE recording is wheezy, the orchestra small.

IPHIGÉNIE EN AULIDE

Overture. Howard Barlow and the CBS Symphony Orchestra. C-Set X138—\$.25. [**ff\$\$]. Weissmann and an unidentified orchestra. D-25339—\$.75. [*f\$\$].

AT THE considerably lower price

quoted, the Weissmann version has its attractions. However, the recording has little of the sheen or brightness of Barlow's, nor is the playing of the orchestra as well-disciplined.

IPHIGÉNIE EN TAURIDE

Unis dès ma plus tendre enfance.
Georges Thill, tenor. C-9116-\$1.
 [**ff\$\$.]

THOUGH Thill's voice is not the most suave or most persuasive one can hear, he has the style for this music and a sufficiency of vocal skill. Eugène Bigot conducts the orchestra.

Prayer, Act IV. *Irmler Choir, with organ. D-25829-\$75. [*f\$\$.]*

ASIDE from the solid ability of the choir there is little to be said for this disk. The reproduction is poor, and the German text is used.

ORPHÉE ET EURIDICE

Complete edition. *Vlassoff Chorus and symphony orchestra directed by Henri Tomasi, with Alice Raveau (Orphée), Germaine Féraldy (Euridice), and Jany Delille (L'Amour). C-Set Op. 15-\$8.50. [**fff\$\$.]*

THE completeness of this version is approximate rather than absolute, but there is virtually as much of the score on these disks as one ordinarily hears in the opera house. Moreover, there is a particularly high standard maintained by conductor Tomasi, his chorus and orchestra are excellent, and the singers are exceptionally able. Outstanding among them is Raveau, whose singing of the music of Orphée is firmly chiseled and eminently understanding. Her two principal associates are also first-rate artists. The recording (originally for French Pathé) is lusciously resonant and well-proportioned. The titling respects the use of a French text.

Dance of the Blessed Spirits. *Arturo Toscanini and the New York Philharmonic Symphony Orchestra. V-7138-\$1. [**ffff\$\$.] Tomasi and the Orchestre Symphonique de Paris. C-69250-\$1. [**ff\$\$.] Gabrilowitsch and the Detroit Symphony Orchestra. V-6834-\$1. [*ff\$\$.] G. Cloëz and an unidentified orchestra. D-20065-\$50. [*f\$\$.]*

NONE of these is an impressive recording, but the quality of Toscanini's conducting is sufficient to overcome its disadvantage in rela-

tion to Tomasi's more recent release. (This is a coupling of two excerpts from the complete Columbia set.) There is some beautiful flute-playing on the Decca version by Marcel Moyse. Gabrilowitsch treats the music sensitively, but the recording is antique.

Dance of the Furies. *Tomasi conducting the Orchestre Symphonique de Paris. C-69250-\$1. [**ff\$\$.]*

TOGETHER with the "Dance of the Blessed Spirits," listed above, this is an extract from the complete Columbia version. It is played with fine spirit and good orchestral discipline.

Mélodie. *Egon Petri, piano. C-69153-\$1. [**ff\$\$.]*

PETRI uses the Sgambati transcription, which he plays with fastidious clarity and unwavering control. Both his tone and the reproduction of it are excellent.

Che farò senza Euridice. *Sigrid Onegin, contralto. V-6803-\$1. [*fff\$\$.] Enid Szantho, contralto. V-14229-\$1. [**ff\$\$.] Kerstin Thorborg, contralto. D-23029-\$75. [*ff\$\$.]*

DESPITE the considerable span in time between the Onegin and Szantho recordings, and the gain in fidelity for the latter, I prefer the beautifully controlled singing of the former singer. The Thorborg version is not without merit, but its disadvantages include the use of a German text and definitely scratchy surfaces.

PARIDE ED ELENA

O del mio dolce ardor. Beniamino Gigli.
*V-14030—\$1. [**ff\$\$].*
 FOR the most part Gigli sings with fine restraint and lovely vocal quality, but a catch intrudes in his voice

before the air is finished. The recording is good, both of the vocalist and the accompanying Scala orchestra.

LA SEMIRAMIDE

*Vieni, che poi sereno. Paula Frijsch, soprano, and Celia Dougherty, piano. V-2078—\$.75. [**ff\$\$].*
 THE graceful, skillfully turned sing-

ing of Frijsch is based on an arrangement by Liza Lehmann. Dougherty's piano can scarcely replace an orchestra, but his effort is a tasteful one.

MISCELLANEOUS SUITES

*Airs de ballet. Walter Damrosch and the National Symphony Orchestra. V-7321-2—\$2. [*f\$\$].*

INCLUDED in this compilation by Gevaert are the "Air," "Danse des esclaves," "Tambourin," and "Chaconne" from *Iphigénie en Aulide*, and the "Chaconne" from *Armide*. The arrangement is tasteful, the performances under Damrosch discreet and musicianly. Most of the virtues here, including the playing and recording, are of the nonoffensive order, with nothing of distinction in either respect.

Ballet Suite No. 1. Arthur Fiedler and

*the Boston "Pops" Orchestra. V-Set 787—\$2.50. [**f\$\$].*

RATHER than this new version by Fiedler I would have preferred a remake of the partial treatment by Blech, which has now been deleted from the catalogue. The fast sections, as conceived by Fiedler, are boisterous rather than merely vigorous, and the "Dance of the Blessed Spirits" is definitely frigid. There are many virtues in the recording, but also the excessive shrillness occasionally heard in these "Pops" recordings.

GOLDMARK, KARL

*Im Frühling. Stock and the Chicago Orchestra. V-6576—\$1. [*f\$\$].*

er Heger and the Vienna Philharmonic Orchestra. V-Set 103—\$5.50. [ff\$\$].

ONE of the oldest of electrical recordings, this should long ago have been retired to peace and the obscurity of the cut-out list. The playing is poorly reproduced, the interpretation undistinguished.

OTHER things being equal, there would be justification in a preference for the refinement and discipline of the Heger reading, which is predominantly more satisfying than the enthusiasm and occasional uncertainty of the Barlow. However, the latter is recorded with considerably more vitality of sound and fidelity of texture than its competitor and is thus a much more representative account of the music.

*Queen of Sheba Overture. Stock and the Chicago Orchestra. V-7474—\$1. [*ff\$\$].*

*Sakuntala Overture. Arthur Fiedler and the Boston "Pops" Orchestra. V-12610—\$1. [***ff\$\$].*

SOMEWHAT more recent than the disk above, this is also an outmoded, antiquated recording with nearly ten years of faithful service behind it. The performance is capable, the interpretation unexciting.

MUSIC of this type, sonorous and unperplexing, provides ideal occupa-

*Rustic Wedding Symphony. Howard Barlow and the CBS Symphony Orchestra. C-Set 385—\$5.50. [**ff\$\$]. Rob-*

tion for Fiedler and the splendid orchestra at his disposal. In addition, the recording is buoyantly

energetic, with an abundance of color and plentiful dynamic contrast.

GOUNOD, CHARLES FRANÇOIS

OPERAS FAUST

Complete edition. *Henri Busser conducting the Opéra-Comique Orchestra and Chorus, with Mireille Berthon (Marguerite), Cesar Vezzani (Faust), Marcel Journet (Méphisto-phélès), and Louis Musy (Valentin).* V-Set 105—\$20.50. [**ff\$\$].

SPECTACULAR merit is not a trait of this offering, but the performance is eminently sound, the recording excellent in solidity and tonal power. However, the album is more notable for the singing of the choral and ensemble sections than it is for the famous big arias, which are to be heard in more opulent vocalization by the various celebrated singers listed below. However, Vezzani's voice, though a trifle uncertain and insecure, is fluent and powerful; Berthon is a cultivated artist, who makes shrewd use of a vocal equipment that was once, doubtless, better than it was at the time of this recording; and the late Journet, that amazing veteran of a phonograph career extending back to the days of Sembrich and Plançon, added to his authority an amount of vocal power that was by no means inconsiderable. Busser conducts with excellent understanding and consistent musicianship. Though the recording is nearly a decade old, it is still powerful, resonant, and well-balanced.

Extracts. *Unidentified "Metropolitan" artists.* NCMA-Set 2—\$1.75. [**f\$\$.] THIS is one in a series of abridged versions of standard operas sponsored by a national committee, presumably on a nonprofit basis. The recording is splendidly forceful and clear, the performance approxi-

mately of the quality that one would hear at a Metropolitan Saturday evening "popular" performance. In other words, the singers are not of the Pinza, Bjoerling, Jepson level, but rather of the standard identified with such younger artists as Leonard Warren, John Carter, Helen Olheim, Josephine Antoine, etc. (However, there is no certainty that any of these take part in this performance.) Included are the "Kermesse Scene," the "Veau d'or," the "Soldiers' Chorus," Marguerite's "Waltz," the "Prison Scene," etc. At the price, the value is good.

Kermesse. *Metropolitan Opera Chorus and Orchestra directed by Giulio Setti.* V-9697—\$1. [*f\$\$\$].

THE recording is poor, the singing inaccurate, the direction stodgy.

Avant de quitter. (Even Bravest Hearts). *Lawrence Tibbett, baritone.* V-8452—\$1. [**ff\$\$.] *Giuseppe de Luca.* V-7086—\$1. [*f\$\$.]

THE temptation here is to esteem the tradition that is de Luca's, but it's impossible to deny Tibbett the strengths that are his: a richer voice more successfully reproduced and a definitely compelling conception of this aria. De Luca uses the Italian text, which he sings with intensity and impressive understanding, but his voice was in poor shape when this disk was made.

Veau d'or. *Chaliapin, with Colette, tenor.* V-7600—\$1. [*ff\$\$.] *Ezio Pinza.* V-1753—\$1.75. [**ff\$\$.]

THOSE whose interest here is primarily in a forceful delivery of the vocal line will find their wants best answered by Pinza, whose voice has

rarely been recorded with greater expansiveness or fidelity. However, Chaliapin's fine malice is a truly distinctive asset, and his version profits by the presence of the music allotted to Wagner and the chorus. The recording is hardly good, but it is clear enough to convey all the barbarisms of Chaliapin's abominable French.

Waltz and Chorus. *Metropolitan Opera Chorus.* V-9697—\$1. [*f\$\$\$].

THIS is a tasty companion to the listing of the "Kermesse" above, sung with equal insouciance and disregard for the traditional niceties of choral performance.

Salut! demeure. *Richard Crooks.* V-15542—\$1. [**ff\$\$]. *Beniamino Gigli.* V-8769—\$1. [**f\$\$]. *Giacomo Lauri-Volpi.* V-7389—\$1. [**f\$\$]. *Gaston Micheletti, with orchestra conducted by G. Cloëz.* D-25859—\$75. [*f\$\$].

OF THESE four singers, Crooks alone seems to have a consciousness of other elements in the aria save the B that is its climax (though it was probably more of an ordeal for him than for his three colleagues). Even though this is one of the best of the Gigli records (no small part of this is due to the conducting of Eugene Goossens), that is not endorsement enough, especially since he uses the Italian text. Crooks sings with more sense of style than either Gigli or Lauri-Volpi, though the purity and freedom of the latter's voice is a considerable merit in his favor. It happens, however, that his voice is the least persuasively reproduced of the three. Micheletti's thin voice just does see him through to the final cadence.

Soldiers' Chorus. *Opéra-Comique Chorus led by Cloëz.* D-25864—\$.75. [*f\$\$].

DESPITE the promise of the ensemble's name, this is actually a poor record—feebley sung, slothfully conducted, and badly reproduced. However, it is sung in French.

Roi de Thulé, le. *Elisabeth Rethberg.* V-7179—\$1. [**f\$\$]. *Ninon Vallin.* D-25861—\$.75. [*f\$\$]. *Jeannette MacDonald.* V-2050—\$.75. [**f\$\$]. *Eidé Noréna.* V-14725—\$1. [**f\$\$]. THE remarkable musicianship of Rethberg, her stature as an artist are the elements that weigh the balance in her favor. Her voice would hardly seem the ideal one for Marguerite or her music, but the results are persuasive. Of these performers, Vallin has the best vocal equipment for the music, and her version would undoubtedly be favored were it better recorded. The recommendation for MacDonald may seem a witless gesture for those whose impression of her is confined to *Naughty Marietta* or *The Firefly*, as reborn in Hollywood, but it is the surprising fact that this is a vibrant job of singing, marked by good taste and musical intelligence. Noréna does all the conventional things with more than routine competence, but there is little color or dramatic fervor in her singing.

Air des bijoux, *Jeannette MacDonald.* V-2050—\$.75. [**f\$\$]. *Vallin.* D-25861—\$.75. [*f\$\$]. *Noréna.* V-14725, also V-15821—\$1. [*f\$\$]. *Rethberg.* V-7179—\$1. [*f\$\$]. *Josephine Antoine.* C-69813—\$1. [*f\$\$\$]. FROM the listing above it must be apparent that coloratura singing must be at a low ebb indeed. The premier ranking for the MacDonald interpretation derives principally from the excellent recording of her fluent, undistinguished singing, an advantage which Vallin does not enjoy. Moreover the latter's florid equipment is inferior to her general artistry. Noréna presents the music accurately, but with little sparkle, while in the case of Rethberg her method of approach is the negation of lightness and volatility. There should be a separate paragraph for Antoine's escapade, for it is hardly to be measured in the terms applied

to Vallin, Noréna, Rethberg, even MacDonald.

Mephisto's Serenade. *Chaliapin.* V-7600—\$1. [*ff\$].

IF ONE can disregard Chaliapin's fantastic French one can find a considerable spirit and intelligence in his virtuoso performance of this music. The recording is by no means new, nor is it more than passable by any standards.

Death of Valentin. *Charles Cambon, chorus and orchestra.* C-9091—\$1. [*ff\$].

THE ensemble effect of this recording is striking, with as much credit for the reproduction and the chorus as for the solo singing of Cambon. However, that is thoroughly capable.

Prison Scene and Finale. *Ninon Vallin, Julien Lafont, and René Maison.* D-25864—\$.75. [*ff\$]. *Marise Beaujoun, Fred Bourdon, and Georges Thill.* C-9091—\$1. [*ff\$]. *Joan Cross, Norman Walker, and Webster Booth.* V-36235—\$.75. [*ff\$].

OF THESE three versions, only the

first presents a reasonably complete performance of the final pages of the opera. It is also the best sung, though indifferently recorded. The Columbia offering is capably sung, and the recording is resonant enough. As for the collaboration of Cross, Walker, and Booth, the singing is of the Sunday night popular concert order, completed by the use of an English text.

Ballet Music. *George W. Byng conducting the Royal Opera Orchestra.* V-9646-7—\$2. [*ff\$].

MOST opera-goers will hear, in these records, more of Gounod's ample ballet music for this work than is ever presented in an opera house. The performance is vigorous, the recording loud and clear.

Valse. *Egon Petri, piano.* C-69031—\$1. [*ff\$].

WHETHER you are interested in Petri's fingers or Gounod's patterns, you will find them abundantly present in this recording. The Liszt elaboration is used, and the reproduction is excellent.

MIREILLE

Overture. *Paul Kerby conducting the Vienna Symphony Orchestra.* C-69065—\$1. [*f\$]. *G. Cloëz conducting an anonymous orchestra.* D-20093—\$.50. [*f\$].

THE Kerby performance is a shade better recorded than the Cloëz, though not enough so to deserve a distinctively higher rating. Actually its principal merit is that the overture is not interrupted on Columbia's single twelve-inch disk as it is on Decca's ten.

Valse. *Lily Pons.* D-23016—\$.75. [*ff\$].

THIS is a lighter voiced, even more birdlike Pons than one hears today, or on her American records, but the voice is clear and well-controlled. However, the accompanying orchestra is undersized and badly recorded.

Anges du paradis. *Georges Thill.* C-9147—\$1. [*ff\$].

IT WOULD be difficult to find a better specimen of Thill's voice on records. Also, the reproduction is good.

LA REINE DE SABA

Prête-moi ton aide. *Enrico Caruso.* V-15732—\$1. [*fff\$].

THANKS, possibly, to some improvement of process, this impresses me as the best of the reissued Caruso records with dubbed accompani-

ments. The veiled quality of the tenor's voice (used here with uncharacteristic lyric fervor) is successfully blended with the big resonant orchestra.

ROMÉO ET JULIETTE

Amour son ardeur, I. *Richard Crooks.*

*V-15542—\$1. [**ff\$\$].*

CAPABLE singing, skillfully recorded. However, Crooks is needlessly tentative about his top tones.

Valse. Sofía del Campo. *V-9206—\$1.*

*[**ff\$\$]. Noréna.* *V-14742—\$1.*

*[**ff\$\$]. Jeannette MacDonald.* *V-*

*15850—\$1. [**ff\$\$].*

DESPITE the thinness of the recording, this is a spectacularly good

piece of singing by del Campo, with every intricacy beautifully articulated. Musically, the Noréna version is no less admirable, but it has little more than mechanical proficiency to recommend it. MacDonald is a good deal below the standard of her "Jewel Song" here, laboring with the florid pattern and neglecting the needs of good production.

ORCHESTRAL WORKS

Funeral March of a Marionette. *Eugene*

Ormandy conducting the Minneapolis Orchestra. *V-8661—\$1.*

*[**ff\$\$]. Wood and the London*

Philharmonic Orchestra. *C-7374—*

*\$1. [**f\$\$].*

ORMANDY does a properly vivacious performance of this entertaining work, with an air of mock-serious-

ness that is wholly appropriate to it. The recording is not as full-bodied as one expects today, but it is otherwise successful. Wood's disk has appeared much more recently, but it is not substantially superior in fidelity to Ormandy's version and a good deal less picturesque.

SONGS

Ave Maria. *Jeannette MacDonald,*

soprano. *V-2049—\$.75. [**ff\$\$].*

Lehmann, *soprano.* *D-20277—\$.50.*

*[**ff\$\$]. Ponselle.* *V-6599—\$1.*

*[**f\$\$]. John McCormack,* *tenor*

(with Fritz Kreisler, violin). *V-*

*8032—\$1. [**ff\$\$]. Beniamino Gigli.*

*V-1786—\$.75. [**f\$\$].*

MACDONALD's version is given preference both for the excellence of the recording and the sound merit of the singing. Lehmann sings with undeniable emotion, but the recording is inferior, the pressing poor. Ponselle's interpretation is overstressed, though vocally impressive. Those who prefer a male voice in this sentimental exercise will doubtless find the finesse of McCormack

to their liking, embellished as it is by the sound of Kreisler's violin. The Gigli issue offers neither the finesse nor the violin.

Barcarolle (Où voulez-vous aller). *Tino*

Rossi, *tenor.* *C-4225—\$.75. [**ff\$\$].*

Ninon Vallin. *D-20328—\$.50. [**ff\$\$].*

WHETHER one prefers the silky voice of Rossi or the mature artistry of Vallin, one is assured of a well-turned, satisfying performance.

Medjé (Chanson arabe). *Georges Thill.*

*C-7326—\$1. [**ff\$\$].*

THE singing is skillful, the recording dull but properly balanced.

Nazareth. *Richard Crooks.* *V-1634—*

*\$.75. [**ff\$\$].*

CROOKS has ample voice for this work and uses it discreetly.

MISCELLANEOUS

Messe Solennelle, in G. *Catholic Church*

Music Concert Choir, with Ena C.

Baldwin, Edward Reach, and

Norman Walker. *C-4141-2—\$.150.*

*[**ff\$\$].*

THE recording is half a dozen years old, but the performance is conscientious, the soloists thoroughly qualified.

GRAINGER, PERCY

Country Gardens. Eugene Ormandy conducting the Minneapolis Symphony Orchestra. V-1666—\$.75. [*ff\$\$].

ORMANDY and his men treat this work with proper jollity and a good deal of sound skill. The recording is satisfactory.

Londonderry Air. Ormandy and the Minneapolis Symphony Orchestra. V-8734—\$.1. [***ff\$\$]. Fabien Sevitzky and the Philadelphia String Simfonietta. V-4186—\$.75. [*f\$\$].

BOTH the performance and the recording of the Ormandy version are much superior to the older Sevitzky edition. The former is a trifle more expensive, but there is compensation for the added charge.

Mock Morris; Handel in the Strand. Wood and the Queen's Hall Orchestra. D-25609—\$.75. [*ff\$\$].

EVEN though the recording here is fuzzy and a bit thin, Wood offers a lively reconstruction of the two pieces.

Molly on the Shore. Ormandy and the Minneapolis Symphony Orchestra. V-8734—\$.1. [***ff\$\$]. Sevitzky and the Philadelphia String Simfonietta. V-11560—\$.1. [*ff\$\$].

The notation for the "Londonderry Air" is equally applicable to this work. However, the Sevitzky version is pressed on the final side of the "Istar" variations of D'Indy, and those who acquire it in this way will hardly want a replacement.

Shepherd's Hey. Ossip Gabrilowitsch, piano. V-1095—\$.75. [*ff\$\$]. Ormandy and the Minneapolis Orchestra. V-1666—\$.75. [*ff\$\$].

IT is rather regrettable that this is one of the scanty few of Gabrilowitsch's recordings that is still to be found in the catalogue, but its representation of his skill is acute, if it hardly depicts the scope of his musicianship. The recording is tinkly. Ormandy's version is a coupling with "Country Gardens," and thus a double value.

GRANADOS, ENRIQUE

OPERA GOYESCAS

Intermezzo. Fiedler and the Boston "Pops" Orchestra. V-12429—\$.1. [****ff\$\$]. Arbós and the Madrid Symphony Orchestra. G-68923—\$.1. [*ff\$\$]. Argentina, with orchestra. D-20524—\$.50. [*ff\$\$]. Casals, cello. V-6635—\$.1. [***ff\$\$]. Marcel Hubert, cello. G-68346—\$.1. [***f\$\$]. OF THE two orchestral versions, the Fiedler performance is markedly superior, not only for the superb recording but also for the greater precision and care of the playing. Argentina's castanet playing has its own charm, and it is chiefly this that the recording projects. Both Casals and Hubert use the Cassado

transcription, though the former makes considerably more of it.

Moja y el Ruiseñor. Eileen Joyce, piano. D-25746—\$.75. [*ff\$\$]. Iturbi. V-11562—\$.1. [***f\$\$].

THIS is a lesser known section of *Goyescas*, performed by Joyce with fine sympathy and discipline, also with less of the conscious refinement of Iturbi. The latter is a first-rate example of piano-playing, but its sophistications are hardly appropriate. There is not much to choose between the recordings. However, the Victor surface is preferable to the Decca.

SPANISH DANCES

Nos. 1 to 12. *Guillermo Cases, piano.*
*D-20653-8-\$3. [*fff\$].*

ACCORDING to the evidence of these records, Cases is a pianist of taste and technical competence, with plentiful spirit. The recording is not an embellishment of his playing, rather a barely serviceable medium for it.

No. 2 in C minor. *Goossens and the New Light Orchestra.* *V-35977-\$75. [**ff\$\$].*

THIS is the first in the orchestral series, brightly played by Goossens.

No. 5 in E minor. *George Copeland, piano.* *V-1823-\$75. [*fff\$]. Goossens and the New Light Symphony Orchestra.* *V-35977-\$75. [**fff\$]. Wood and the Queen's Hall Orchestra.* *D-25744-\$75. [**fff\$]. Conchita Supervia, mezzo-soprano.* *D-25873-\$75. [**fff\$].*

THE artist to make the most of these patterns is not the pianist, or one of the conductors, but the invincible Supervia, with her challenging spirit and infallible musicianship. Aside from a little agitation as the work progresses, Copeland's playing is crisp and idiomatic. The recording is twangy. The two orchestral ver-

sions are confusingly numbered (one follows the piano sequence, the other —Goossens—the separate numbering for the orchestral arrangements), but the balance of credit is distinctly in favor of Goossens.

No. 6 in D (*Rondalla Aragonesa*). *Goossens and the New Light Orchestra.* *V-35978-\$75. [**fff\$]. Arbós and the Madrid Symphony Orchestra.* *C-68923-\$1. [*fff\$]. Wood and the Queen's Hall Orchestra.* *D-25743-\$75. [*f\$\$.]*

IN THE orchestral sequence this is No. 3. In any case it is a more elaborate form of the piano dance numbered six, and most effectively projected by Goossens. The Arbós performance has admirable spirit, but the recording is poor. Wood's conception is well-realized in the recording, but the total is not impressive.

Jota Valenciana. Argentina, with orchestra. *D-20529-\$50. [**ff\$].*

A BRILLIANT example of the skill of Argentina as a castanetist. Though the recording is not well-balanced, the advantage, fortunately, favors the soloist. Her playing is pure delight.

SONGS

Tonadillas: *Las curutacas modestas; Callejo; and La maja dolorosa. Conchita Supervia.* *D-20545-\$50. [**fff\$].*

ONE could hear no more fervent singing of Spanish songs than Supervia offers on this disk. The reproduction hardly does justice to her voice, but its color and force

are quite tangible. Frank Marshall plays able accompaniments.

Majo discreto, el. *Swarthout, contralto.* *V-16779-\$1. [**f\$\$.]*

IF THIS represents Swarthout's conception of authentic Spanish style, one can only wonder at its source. It is exceedingly awkward, rhythmically unstable singing.

GRETCHANINOV, ALEXANDER

The Captive. *Alexander Kipnis, basso.* *V-15894-\$1. [**ffff\$].*

BOTH in color and accent, Kipnis's voice is the perfect complement for the brooding sternness of Gretchaninov's invention. The recording is excellent.

Cradle Song. *Don Cossack Chorus.* *C-7226-\$1. [**ff\$\$. Vladimir Rosing, tenor.* *D-25468-\$75. [**ff\$\$.]*

SERGE JAROFF's passion for effects is more often an impediment than an asset in this interpretation, but the quality of the singing is difficult to ignore. The recording is good. Rosing's voice, which is no longer of first-rate quality, is indifferently reproduced, but his singing is heartfelt and skillful.

Credo: *Liturgia Domestica. Feodor Chaliapin and the Metropolitan Church Chorus conducted by N. Afonsky.* V-7715—\$1. [**ff\$\$].

THE combination of this excellent chorus and Chaliapin's unmistakably individual voice results in a record of uncommon quality. It requires little imaginative power for the listener to transplant himself to a Russian Orthodox Church in the reign of the "Little Father."

Dobrynya Nikititch: The Flowers Were Growing in the Fields. *Don Cossack Chorus.* C-7342—\$1. [**ff\$\$].

THE discipline and precision of the chorus are aptly reflected by the recording.

My Native Land. *Lotte Lehmann, soprano.* V-1893—\$1. [**ff\$\$].

I WOULD endorse this interpretation were it not linked with another song on a single ten-inch side. Lehmann's voice is in good shape and successfully recorded.

Over the Steppe. *Igor Gorin, baritone, with orchestra conducted by Wilfred Pelletier.* V-4414—\$1.75. [**ff\$\$]. *Kathryn Meisle.* C-17203—\$1.75. [**ff\$\$].

THE impressive richness of Gorin's voice is not paralleled by a similar musicality, but the emphasis in Pelletier's conducting is a spur to the singer. I am not partial to a woman's voice in this song, but Meisle performs admirably.

Rain. *Vladimir Rosing, tenor.* D-29049—\$1. [**ff\$\$].

IF THE quality of the singing were matched by a similar excellence of recording, this would be a memorable disk. However, it remains a compromise, of benefit to those who esteem Rosing's art.

Responsory. *Don Cossack Chorus.* C-7325—\$1. [**ff\$\$].

THE beautiful singing of the unidentified tenor soloist and the general discipline of the chorus are the features of this disk. The recording is clean but not too resonant.

Two Old Wedding Songs. *Don Cossack Chorus.* C-7220—\$1. [**ff\$\$].

THE charm and animation of these songs are finely realized by the Cossack choristers. Obviously it is material that is congenial to them.

GRÉTRY, ANDRÉ

OPERAS

L'AMANT JALOUX

Sérénade. *Miguel Villabella, tenor.* C-17144—\$1.75. [**ff\$\$].

THE suavity of Villabella's voice is beautifully suited to the material.

As an added inducement, the original accompaniment of two mandolins, two violins, and cello is used.

CÉPHALE ET PROCRIS

Ballet Suite. *Désiré Defauw and the Brussels Conservatory Orchestra.* C-69002—\$1. [**ff\$\$]. *Gavotte only. Armida Senatra, violin.* D-20644—\$.50. [*f\$\$].

PURISTS may object to Defauw's use

of the Mottl version, but the playing is clean and spirited. The solo version of the excerpt chosen by Senatra is technically proficient but otherwise unremarkable.

LA ROSIÈRE REPUBLICAINE

*Ballet Suite. Selmar Meyrowitz and orchestra. C-17067-8—\$1.50. [**ff\$\$.] SINCE this is Meyrowitz's own arrangement, it is a reasonable presumption that he has a special feel-*

ing for the idiom. This is borne out by the performance, which is lively, energetic, and tasteful. It is hardly necessary to say that the material is fabulously beautiful.

ZÉMIRÉ ET AZOR

*La Fauvette avec le petits. Lily Pons and the Renaissance Quintet, with Frances Blaisdell, flute. V-2149—\$.75. [**fff\$].*

THOUGH this style is a little uncom-

fortable for Pons, she sings with lovely care and productive fluency. I would like the string background to be a little more ample, but the recording is otherwise first-rate.

MISCELLANEOUS

*Danses villageoises. F. Ruhlmann with an unidentified orchestra. C-Set X126—\$2.50. [*fff\$].*

INCLUDED in this suite are excerpts from *Richard Coeur de Lion*,

L'Épreuve villageoise and several other operas. Ruhlmann directs them with fine energy, but the recording is often coarse.

GRIEG, EDWARD

CONCERTO FOR PIANO AND ORCHESTRA

*In A Minor. Walter Gieseking and the Berlin State Opera Orchestra conducted by Hans Rosbaud. C-Set 313—\$4.50. [**ff\$\$.] Wilhelm Bachaus and the New Symphony Orchestra conducted by John Barbirolli. V-Set 204—\$3.50. [*fff\$]. Arthur de Greef and the Royal Albert Hall Orchestra conducted by Landon Ronald. V-Set G6—\$3.25. [*fff\$].*

PERVERSELY, the most idiomatic and spirited of these performances is by De Greef, the veteran Belgian pianist. However, it is also the oldest recording and vulnerable on many counts. In some passages the orchestra wavers, and discords replace Grieg's calculated conso-

nances. Those whose ears will be offended by such mishaps will find the Gieseking a reasonable choice, though I do not consider it a first-rate performance of this score. The artist's sophistication is not always appropriate to the phrases in which it appears, and there is much variation of tempo without cause. The recording of the piano is excellent, and the orchestra also sounds well. However, its flaws do not include the kind of ponderosity that Bachaus imposes on the score, and though his facility is tremendous, it is not so enlivening as it should be. Barbirolli does an energetic job of the accompaniment.

INCIDENTAL MUSIC

PEER GYNT

*Suite No. 1. Beecham and the London Philharmonic Orchestra. C-Set X180—\$2.50. [**fff\$]. Eugene Goossens and the London Philharmonic. V-Set*

404—\$2.50. [**ff\$\$.] Victor Kolar and the Detroit Symphony Orchestra. D-29076-7—\$2. [**fff\$]. G. Ingelbrecht and the Grand Orchestre

*Philharmonique. C-Set X110—\$2.50. [*f\$\$\$]. Frieder Weissmann and an unidentified orchestra. D-25254-5—\$1.50. [*f\$\$].*

It is perhaps unfair of Beecham to apply his penetrating eye, his absorbing ear, his inclusive heart to this work, for he has established, in these exceptional records, a standard to which conductors of the future will find it unhappily difficult to conform. The recording is worthy of this superb accomplishment, to my taste as imposing as any Beecham has put on records. It is noteworthy that Victor has replaced the *disks* of old Set 404 (by Barbirolli) with a much improved version by Goossens, though the *number* of the issue remains. It is a very respectable job Goossens does, but it is not in the class of the Beecham. The Kolar edition includes the second suite (as listed below) but the engineers' perverse use of new resources, resulting in wire-thin strings and nasal woodwinds, are annoying flaws. Inghelbrecht and Weissmann are both embarrassed by outmoded recording.

*Suite No. 2. Goossens and the New Light Symphony Orchestra. V-9327-8—\$2. [*ff\$\$.]. Kolar and the Detroit Symphony Orchestra. D-29077-8—\$2. [*fff\$\$.]. Ingrid's Lament and Solveig's Sunshine Song only. Frieder Weissmann leading an unidentified orchestra. D-25462—\$75. [*f\$\$].*
UNLESS the purchaser is interested in an economy version of the two suites (as contained in the Kolar album for Decca, D-Set 169—\$3.50) he will combine the superlative Beecham set above with the efficient

job of Goossens here. Kolar's effortful effort is diminished by the inferior quality of his men and the superficially "brilliant" reproduction of the orchestra. Weissmann is engaged in a forlorn and hopeless task and does not vanquish it.

*Solveig's Sunshine Song. Ninon Vallin, with piano. D-25318—\$75. [*ffff\$\$.]. Lucy Marsh, with orchestra. V-4014—\$75. [*ffff\$\$.]. Amelita Galli-Curci, with orchestra. V-6924—\$1. [*f\$\$]. Elisabeth Schumann. V-1839—\$75. [**ff\$\$.].*

THIS is the excerpt (included in the second orchestral suite) that is most often referred to merely as "Solveig's Song." However, there is also the "Cradle Song" noted below. Vallin offers an exceedingly intelligent, finely phrased performance, but the use of a piano is unfortunate. Of the three versions with orchestra I prefer the one by Schumann, for its superior color and truly beautiful vocal quality. It also has the advantage of an excellent orchestral background. Marsh also sings the music artistically, but the background is not the one prescribed by Grieg. As for Galli-Curci, one cannot quibble with the quality of the singing, but there is little variety in her phrasing and not much color in the dynamics she employs.

*Solveig's Cradle Song. Lucy Marsh. V-4014—\$75. [*ff\$\$.].*

SINCE this is the only available version, the listener may be spared details beyond the statement that it is competently sung and inadequately recorded. However, there is indisputable attraction in its coupling with the "Sunshine Song."

SIGURD JORSALFAR

*Triumphal March. John Barbirolli and unidentified orchestra. V-36317—\$75. [*f\$\$]. J. Pasternack and the Victor Symphony Orchestra. V-35763—\$75. [*f\$\$].*

THE forceful emphasis of Barbirolli

is a decided boon to the effect of this performance. It is not too well-recorded, but the advantage, even in this respect, is considerable over the plodding performance of Pasternack.

ORCHESTRAL WORKS

Aus Holberg's Zeit. Walter Goehr and the London String Orchestra. V-Set 792—\$2.50. [**ff\$\$].

GOEHR shapes this engaging music with fastidious sensitivity and a sound measure of musical comprehension. The sound of the strings commanded by Goehr is uncommonly suave, the reproduction of the ensemble first rate.

Elegiac Melodies. Goossens and the London Philharmonic Orchestra. V-12611—\$1. [**ff\$\$]. Mengelberg and the Concertgebouw Orchestra of Amsterdam. C-68024—\$1. [*f\$\$]. GOOSENS' version does not have the contrast and variety of Mengelberg's, but it is also free of the latter's showiness. In addition, the former has considerably more life and resonance in the recording.

Våren. Eidé Noréna. V-15180—\$1. [**f\$\$].

THIS is the original vocal version of the second of the *Elegiac Melodies*—"The Last Spring"—though it is further confused by the labeling of the opposite side of this record as "Våren." Noréna sings with fine style and vocal resource, though with too much restraint for this taste.

Lyric Suite. Royal Albert Hall Orchestra conducted by Eugene Goossens. V-9073-4—\$2. [**ff\$\$]. Sir Landon Ronald and the London Philharmonic Orchestra. V-Set Gr3—\$3.25. [*ff\$\$]. Nocturne only. Mary Barratt Due. D-20249—\$.50. [*f\$\$].

BOTH Ronald and Goossens use the

orchestral version of four sections of this suite made by Grieg. The enthusiasm of the latter performance is admirable, and though the recording is a bit gritty, it has fine strength and good balance. The greater length of the album supervised by Ronald is explained by the inclusion of the "Homage March" conducted by John Barbirolli. However, the recording under both conductors is inferior to Goossens'. Due plays the "Nocturne" (in the original form) with good musicianship, but her performance is poorly reproduced.

Norwegian Dances Nos. 1 to 4. Leo Blech and the London Symphony Orchestra. V-11456-7—\$2. [**ff\$\$]. Nos. 1 and 4 only. F. Ruhlmann conducting an anonymous orchestra. C-69409—\$1. [*f\$\$].

THERE is plenty of resonance in the Blech recording if not as much color or variety as one might desire. However, the conducting is vigorous and well-planned. Ruhlmann's performances are routine, and the playing of the orchestra does not excel that restraint.

Symphonic Dances. Issay Dobrowen and unidentified orchestra. D-25241-2—\$1.50. [*ff\$\$].

EVEN without the wheezy recording, Dobrowen's conducting would be a formidable handicap for any orchestra. However, in the absence of another recording, this one is serviceable.

PIANO WORKS

An der Wiege. Walter Gieseking, piano. C-69090—\$1. [**ff\$\$].

To THE familiar pianistic address of his playing Gieseking adds an imitable charm and understanding. The piece (and the "Französische Serenade" noted below) may be found on the final side of the album devoted to Grieg's A minor concerto.

Französische Serenade. Gieseking. C-69090—\$1. [**ff\$\$].

DESPITE the contradictory character of the title, this is an engaging piece, played with fine zest and deftness. See entry above.

Norwegian Bridal Procession. Edvard Grieg, piano. D-20230—\$.50. [*f\$\$]. Robert Hood Bowers and orchestra.

*C-7345—\$1. [*f\$\$]. Rosario Bourdon and orchestra. V-20805—\$.50. [*f\$\$].*

NONE of these is a recording that would merit more than casual attention were there any reasonable competition. However, the performance by Grieg has the interest of reproducing the composer's own intentions, even at second hand, for the performance was originally played for a reproducing piano thirty years ago and recently dubbed from that roll. Even for those who are not sentimentalists, this disk has its aura. The two orchestral performances are placidly routine, almost painfully so.

*Papillon. Giesecking. D-25283—\$.75. [*ff\$\$]. Marthe Rennesson. D-20615—\$.50. [*f\$\$].*

AMONG musical lepidoptera Grieg's entry is one of the most pictorial. Giesecking recreates it believably, though the recording is faint. I

should prefer it even were the Rennesson performance cheaper than it is.

*To Spring. Walter Giesecking. D-25283—\$.75. [*ff\$\$]. Marthe Rennesson. D-20616—\$.50. [*f\$\$]. Myrtle Eaver. V-22153—\$.50. [*f\$\$]. Marek Weber's Orchestra. V-25777—\$.50. [*f\$\$].*

NEITHER of the lesser known pianists can match the variety and finish of Giesecking's performance, though the recording of both of the other performances is superior. However, the difference is hardly sufficient to invalidate the personality and artistry of his playing. For those who prefer the lushness of orchestral strings, Weber offers a throbbing, well-recorded performance.

*Wedding Day at Troldhaugen. Giesecking. D-25283—\$.75. [*ff\$\$].*

THE ability of this artist even survives the dullness of this recording, which is high praise indeed.

QUARTET FOR STRINGS

*In G minor, opus 27. Budapest Quartet. V-Set 465—\$4.50. [*ffff\$].*

A FORTUNATE instance in which the ability of the performing group even exceeds the necessities of the work with which they are concerned, to the advantage of Grieg. The vigor,

melodic perception, and musicianship of the players thus are channeled to the benefit of the listener. Though the recording in the upper strings tends to be thin, it is otherwise satisfactory.

SONATAS FOR PIANO AND VIOLIN

*In G, opus 13. Jascha Heifetz, violin, and Emanuel Bay, piano. V-Set 735—\$.3. [**ffff\$].*

To MY taste, a replacement for the work below would have been more desirable than a de luxe interpretation of this slighter score. Heifetz realizes the lyric sections of the work with fine tonal suavity and emotional vitality, but his tone is thinnish and unpersuasive in the more rugged pages. Bay is generally capable in this performance, though the piano itself is not faithfully reproduced.

*In C minor, opus 45. Fritz Kreisler, violin, and Sergei Rachmaninoff, piano. V-Set 45—\$.3.50. [*ffff\$].*

DESPITE the age of this recording (which dates back to the memorable, in other ways, year of 1929), the force and skill of the performance are tangibly preserved. Actually the age of the recording permits the listener a more valid evidence of Kreisler's ability than issues of the last few years.

SONGS

Et höb. *Kirsten Flagstad.* *V-1816*—\$.75.
[**ff\$\$.]

THOUGH the spirit of this interpretation could be lighter, the singing is opulent in tone and ably recorded. A Norwegian text is used.

Gynger en båt på Bølge. *Flagstad.* *V-1813*—\$.75. [**ff\$\$.].

A BEAUTIFUL song, admirably sung. The recording is good. (Sung in Norwegian.)

From Monte Pincio. *Eidé Noréna.* *V-15180*—\$.1. [**ff\$\$.].

THE reverse side of Noréna's "Vären," incorrectly bearing that title. The singing is calm and capable.

Ich liebe dich. *Flagstad.* *V-1804*—\$.75.
[**ff\$\$.]. *Emmy Bettendorf.* *D-25360*—\$.75. [**ff\$\$.]. *Charles Kullmann, tenor.* *C-4143*—\$.75. [**f\$\$.]. *Richard Tauber, tenor.* *D-20251*—\$.50. [*f\$\$].

PURELY on a basis of interpretation, I would award the preference to Emmy Bettendorf, sensitive artist and dependable musician, whose singing is beautifully formed, marvelously articulated. However, her voice could never be classed with Flagstad's, and the reproduction of the two leaves a wide margin in favor of the latter. Incidentally, Flagstad uses a Norwegian text, against Bettendorf's German. Among the men, the honors belong to Kullmann, not for his superior voice (he sings in English), but rather for his restraint. Tauber is almost uncontrollably amorous. To conclude the catalogue, it may be mentioned that Flagstad is the only singer who uses a piano background—all the others are sung with various types of orchestras.

Im Kahn. *Flagstad.* *V-1813*—\$.75.
[**ff\$\$.].

A PARTICULARLY fine song, brilliantly sung. A German text is used.

Lys Nat. *Flagstad.* *V-1814*—\$.75.
[**ff\$\$.].

TO THE other virtues of her singing Flagstad adds the use of an authentic text. Edwin McArthur is the obedient pianist.

Minstrel's Song, opus 25, No. 4. *Povla Frijsj.* *V-2079*—\$.75. [**ff\$\$.].

A CHARMING vignette, beautifully sketched by Frijsh. The recording is very good.

Our Native Land. *Conrad Thibault.* *V-11829*—\$.1. [*f\$\$].

A GRIEG enthusiast would find little indeed on this record to reward him, for the song occupies less than a minute, sharing a side with two other songs. The singing is capable.

Schwan, ein. *Flagstad.* *V-1814*—\$.75.
[**ff\$\$.]. *Lauritz Melchior.* *V-2007*—\$.75. [**f\$\$].

THE huskiness of Melchior's voice diminishes the effect of an otherwise feeling, well-controlled performance. However, there is little question of the greater eloquence and finish of Flagstad's singing. Melchior sings in Norwegian (though he is a Dane), Flagstad in German (though she is a Norwegian).

Traum, ein. *Flagstad.* *V-1804*—\$.75.
[**ffff\$\$.].

TO THIS taste, this is Flagstad's finest recorded performance of lieder, not only for the sweep and abundance of the voice but also for the very real insight of the singing.

Vären. *Eidé Noréna.* *V-15180*—\$.1.
[*f\$\$].

SEE entry under *Elegiac Melodies*, p. 172.

Way of the World. *Lambert Murphy, tenor.* *V-24791*—\$.50. [*f\$\$].

IN THE absence of another performance this will suffice, though one could scarcely call it distinguished. The recording is fair.

VIOLIN AND PIANO

Puck. Jascha Heifetz, violin, and Emanuel Bay, piano. V-6848-\$1. [*ff\$\$.]

HEIFETZ's glistening technic and fastidious musicianship almost obscure the briefness of this piece. However, it is impeccably played.

Scherzo-Impromptu. Heifetz, violin. V-6622-\$1. [*ff\$\$.]

IF THERE is a diminutive of morceau, this deserves the term, for it is barely more than a few revolutions of the turntable. While it lasts, it is beautifully performed.

GRIFFES, CHARLES

ORCHESTRAL WORKS

Pleasure Dome of Kubla Khan. Eugene Ormandy and the Minneapolis Symphony Orchestra. V-7957-\$1. [*ff\$\$.]

UNQUESTIONABLY a new recording of this work is in order, but this one

has substantial virtues to commend it—an understanding performance energetically projected by Ormandy. However, some of the details of the scoring are muffled, and the string quality is coarse.

PIANO WORKS

The White Peacock. Olga Samaroff-Stokowski. V-7384-\$1. [*ff\$\$.]

THE playing is sensitive but a little restrained, and the reproduction thins out the characteristic tone of the instrument, especially at the top and bottom of the range.

The White Peacock. Eastman-Rochester Symphony Orchestra directed by Hanson. V-15659-\$1. [**ff\$\$.]. Howard Barlow and the CBS Or-

chestra. C-17140-\$1.75. [**ff\$\$.]

BOTH conductors utilize the orchestration of the composer, which makes of the basic thought a considerably more persuasive picture than is presented in the piano piece. The eventual result is pretty much the same, save that the Hanson version is played on a twelve-inch disk and thus is not interrupted, as the Barlow is.

WORKS FOR QUARTET

Two Sketches Based on Indian Themes. Coolidge Quartet. V-Set 558-\$2.50. [**ff\$\$.].

WHEN a large body of sound is re-

quired, the Coolidges incline to be scratchy and sharp-edged, but the performances are otherwise proficient.

SONGS

By a Lonely Forest Pathway. Glenn Darwin, bass. V-36224-\$1.75. [**ff\$\$.]. VOCAL richness is abundantly present in Darwin's singing, also intelli-

gence, control, and good diction. Elsa Fiedler is the capable accompanist. -

HADLEY, HENRY

Concertino for Piano and Orchestra. Eunice Howard and the Victor Sym-

phony Orchestra conducted by Philip James. V-Set 634-\$2.50. [**ff\$\$.].

THE playing of the soloist and the accompaniment provided by James are both of musicianly quality, but it is difficult to find more positive merit in the playing of a work so nebulous as this one. The recording is efficient.

*October Twilight. Philip James and the Victor Symphony Orchestra. V-12600—\$1. [**ff\$].*

THE mildly French atmosphere is carefully realized by James and capably reproduced.

HAHN, REYNALDO

*Air, I'. Nинон Валин. D-20506—\$.50. [*ff\$].*

SINCE the preponderant majority of Hahn recordings are by this same singer, and since their character is prevailingly similar, a description of one will suffice for all. In combination with her remarkable vocal abilities is a feeling for the style of this music, which is right both for its sophistication and sentimentality. Those who are partial to these lyrics could hardly ask for more fanciful singing of them, especially as the pianist is Hahn himself. Note, too, that this and the other Decca records listed below are included on five records which, together, cost \$2.50.

*Cimetière de campagne. Валин и Гаун. C-17160—\$.75. [**ff\$].*

*D'une prison. Валин и Гаун. D-20505—\$.50. [*ff\$].*

*Délaissée, là. Валин и Гаун. D-20507—\$.50. [*ff\$].*

*Étoiles, les. Валин и Гаун. D-20507—\$.50. [*ff\$].*

*Heure exquise, I'. Валин и Гаун. C-17160—\$.75. [**ff\$]. Same. D-20504—\$.50. [*ff\$].*

THERE is little difference in the quality of the last two interpretations, but the Columbia is better reproduced than the Decca and marred by less surface sound. It is, under the circumstances, worth the additional charge.

*Infidélité. Валин и Гаун. D-20505—\$.50. [*ff\$].*

*Lyde. Валин и Гаун. D-20508—\$.50. [*ff\$].*

*Pauvre laboureur, le. Reynaldo Hahn. C-4124—\$.75. [**ff\$].*

IN CONTRAST to all but one of the other records listed in this group, the singer is Hahn himself. The character of his dubious tenor voice is a revealing commentary on the songs.

*Printemps, le. Валин и Гаун. D-20506—\$.50. [*ff\$].*

*Retour du marin, le. Гаун. C-4124—\$.75. [**ff\$].*

*Si mes vers avaient des ailes. Валин и Гаун. D-20504—\$.50. [*ff\$].*

*Tyndaris. Валин и Гаун. D-20508—\$.50. [*ff\$].*

HALÉVY, J. F.

OPERA LA JUIVE

*Si le rigeur et la vengeance (Act I). Michael Bohnen, basso. D-25810—\$.75. [*ff\$].*

REMARKABLE as the fact is, this is the only record of music from

Halévy's famous opera to be found in a domestic catalogue. This is not the statement of an aesthetic regret but merely an expression of surprise that both the Caruso and Martinelli

records of the celebrated tenor aria have vanished from the lists. Bohnen's voice is another reason for

calling attention to this offering, though the recording of it is none too flattering.

HALVORSEN, JOHAN

Entry of the Boyards. *Armas Järnefelt conducting the Stor Symphony Orchestra.* D-25784—\$.75. [***ff\$\$.]
THIS performance would be wholly

acceptable were the recording equal to the playing. However, that is not so; and its attraction must depend altogether on its singularity.

HANDEL, GEORGE FREDERICK

CONCERTI GROSSI

Nos. 1 to 6, opus 6. String Orchestra directed by Boyd Neel. D-25655-25667—\$9.75. [**ff\$\$.].

EVEN though Decca has never made good its promise to present the whole series of *Concerti Grossi* under Neel's direction, this group of records nevertheless is a high spot in its catalogue. The playing is just and unpretentious, the recording mechanically proficient, particularly in its balancing of the solo instruments against the body of the orchestra. Neel is not a virtuoso among conductors, but there is a pervasive thoroughness in his direction, a sturdy sense of emphasis and contrast. The surfaces are above the current noise standard of other companies, but they are only a moderate interference with one's enjoyment of the music. Altogether, this issue deserves to be noted as a genuine bargain.

No. 1 in G. *Herman Diener and the Berlin Collegium Musicum Orchestra.* V-13696-7—\$.2. [***ff\$\$.].
SEE entry below.

No. 5 in D. *Felix Weingartner and the London Philharmonic Orchestra.* C-Set X142—\$.2.50. [**ff\$\$.]. *Diener and the Berlin Collegium Musicum Orchestra.* V-13698-9—\$.2. [***ff\$\$.].

THERE is a distinction of treatment to be noted between those perform-

ances, for Diener uses a body of strings about parallel to Neel's, whereas Weingartner uses a considerably larger group—approximately what one hears at the average symphony concert performance of these works. Weingartner is more intent upon details of phrasing and dynamics than either Neel or Diener, but the latter's men play with superb string tone and a marvelously cohesive ensemble. With all my admiration for Neel, I cannot deny that I would prefer to hear Diener's men, especially as the reproduction is beautifully centered. However, Weingartner's versions of this and the work below will be a deep satisfaction to those who prefer a larger group of strings, for the playing is expert, the reproduction first rate.

No. 6 in G minor. *Weingartner and the London Philharmonic Orchestra.* C-Set X154—\$.2.50. [**ff\$\$.].

SEE entry above.

No. 10 in D minor (Overture and Gavotte only). *Hermann Abendroth conducting the Cologne Chamber Orchestra.* D-20045—\$.50. [*f\$\$.].

THIS item is noted primarily as information, for neither the performance nor the reproduction is arresting.

No. 12 in B minor (Larghetto only). *Koussevitzky and the Boston Sym-*

phony Orchestra. V-14231—\$1.
[**ff\$\$].

MAJOR importance can hardly be assigned to this item, for it leaves

four-fifths of the work untouched. However, the playing is magnificent, and the reproduction efficient, if slightly out of balance.

CONCERTOS OBOE AND ORCHESTRA

No. 1 in B flat. *Leon Goossens and the London Philharmonic Orchestra conducted by Eugene Goossens.* V-12605—\$1. [**fff\$\$].

THE brothers Goossens have contrived nothing for the phonograph, either singly or together, to surpass the sheer musical delight of this performance. In its surpassing vitality, intelligent emotion, and triumphant musicianship it is an accomplishment of the first rank. The recording is not so good as its comparatively recent release here would have foreshadowed, but it is a balanced, workmanlike job.

No. 3 in G minor. *Mitchell Miller and the CBS Orchestra conducted by Howard Barlow.* C-69660—\$1.
[**ff\$\$]. *Florian Mueller and the Williamson Ensemble.* M-1149—\$1.50. [*ff\$\$].

MILLER's tone is flatter, less resonant than that of most oboists, but he controls it well. Both his and the orchestra's playing is spirited, and in most details well worked-out. The alternative version appeals to me neither as a recording nor as a performance.

ORCHESTRA AND ORGAN

Opus 4, No. 2 in B flat. *E. Bullock and string orchestra.* V-4219-20—\$1.50. [**ff\$\$]. *E. Power Biggs and Sinfonietta directed by Fiedler.* V-15751—\$1. [*f\$\$.]

NO NUMBER is specified on the Bullock disks, but this is the one it lacks. The playing is hearty and sufficiently tasteful, and the organ (of the Westminster Abbey) splendidly recorded. The catalogue of omission is completed by the absence of the conductor's name. Biggs' version is newer, but it is marred by indescribable, echoey, brittle recording.

Opus 4, No. 4 in F. *Manuel and Williamson Harpsichord Ensemble.* M-1150-1—\$3. [*f\$\$.] *Otto Dunkelberg, organ.* D-25794—\$.75. [*f\$\$.]
THE performance of the harpsichord ensemble is listed first not because I endorse it but simply because it covers all the notes Handel wrote, at least. However, the playing is conservative in the extreme, the rhythms metronomic and unyielding. (The arrangement is an alternative

sanctioned by the composer.) The organist plays only the first movement, ponderously and with little animation. He is not flattered by the reproduction.

Opus 4, No. 6 in B flat. *M. Roesgen-Champion, harpsichord, with orchestra conducted by Piero Coppola.* V-4363-4—\$1.50. [*ff\$\$.] *Lily Laskine, harp, with orchestra conducted by Manuel Rosenthal.* D-20174-5—\$1. [*f\$\$.]

NEITHER of these, it will be noted, is in the form originally intended for this material by the composer, though he specified the harpsichord as an alternative for the organ and endorsed the use of the harp by making the version himself. I find more justice in the playing of Roesgen-Champion and the conducting of Coppola than in the Laskine-Rosenthal version. The harpsichord she uses has more depth of tone than one expects from this instrument, and it is well-reproduced. Laskine does a sound job in her version, but

the dynamic possibilities of the harp in such music as this are limited, and she is at a disadvantage in being too far away from the microphone.

Opus 7, No. 4 in D minor. *E. Power Biggs and a small orchestra conducted by Arthur Fiedler.* V-Set 587—\$2.50. [**ffff\$].

Opus 7, No. 5 in G minor. *Same performers as above.* V-2099-2100—\$1.50. [**ffff\$].

THERE are numerous merits in each of these, including the use of an appropriate instrument, excellent performance by the orchestra, and bright recording. For my taste, however, Biggs contributes little personal viewpoint to the music, contenting himself with inevitable propriety.

No. 13 in F ("Cuckoo and the Nightingale"). *Biggs and the Arthur Fiedler Sinfonietta.* V-Set 733—\$2.50. [**ffff\$].

As IN the case of the other collabora-

tions of Fiedler and Biggs, the poorly balanced, unfocused recordings impress me as the result of using the hall at Cambridge in which the baroque organ is situated. The results here are an improvement on V-15751, the worst of the series, but they are hardly good enough. In addition the solo playing of Biggs is not so fanciful as one would like, especially in the picturesque second movement, which gives the work its name.

In D major. *Harold Dawber and London Symphony Orchestra conducted by Harty.* C-68256—\$1. [*ffff\$].

ACCORDING to R. D. Darrell's indispensable *Encyclopaedia of Recorded Music* (Gramophone Shop, N. Y., 1936) this is an isolated concerto by Handel, transformed to its present guise by Harty. He directs it enthusiastically and with proper deference to the place of the excellent soloist in the ensemble.

ORCHESTRA AND VIOLA

In B minor. *William Primrose and chamber orchestra conducted by Walter Goehr.* C-Set 295—\$3.25. [**ffff\$].

DESPITE the plainly Handelian characteristics of this music, one is automatically suspicious of its origin because the arranger, Henri Casadesus,

will not disclose its source or describe its previous form. Aside from this point, one can endorse without qualification the warmth and strength of Primrose's performance, the helpful collaboration of the orchestra, and the fresh clarity of the recording.

HARPSICHORD WORKS

Capriccio in G minor. *Yella Pessl, harpsichord.* C-68592—\$1. [**ffff\$].

SINCE the quality of sound produced by harpsichords of various types is by no means uniform I am obliged to point out that the instrument used by Pessl is rather dry, and overloud to my ears. However, her playing is musicianly.

Chaconne in G. *Pessl.* C-68599—\$1. [**ffff\$].

THE twenty-one variations are discussed with skill and thorough understanding. The strictures above are also applicable here.

Fantasia in C. *Pessl.* C-68592—\$1. [**ffff\$].

THE source of this work is the same as the Capriccio above (the *Third Collection for Harpsichord*) and also shares the disk with it. Its characteristics of performance are much the same.

Harmonious Blacksmith, The. *Wanda Landowska, harpsichord.* V-1193—\$7.50. [*ff\$]. *Gieseking, piano.* C-68595—\$1. [**ff\$]. *Cortot, piano.* V-6752—\$1. [*ff\$].

THIS piece is listed under its familiar title because it is practically

unknown as a part of the fifth harpsichord suite, in which it originated as an air and variations. Those who invest in Landowska's much later recording of the complete suite (to be found in the listing below) will profit from the considerably improved reproduction. But this single disk is as well played if

in no way as strongly recorded. Between the two piano performances my preference is for Giesecking's, merely because it is a decade newer and that much better recorded. However, Giesecking makes an unnecessary display piece of this harmless work, a temptation few pianists can resist.

SUITES

No. 2 in F. *Landowska*. V-15550—\$1. [**ff\$\$.]

LANDOWSKA's series of records (of which this is the first) is a particular embellishment of Victor's catalogue. Delicacy of execution is a fundamental element in all the performances, but it is combined with a vigor of thought that illuminates every measure of the works she undertakes. Complementing these executive virtues is a helpful cooperation from the recording engineers, the whole resulting in an issue of exceptional quality.

No. 5 in E. *Landowska*. V-15551—\$1. [**ff\$\$.] *Wolff*. C-Set XI01—\$2.50. [**f\$\$.]

AS NOTED above, this includes the famous set of variations known as "The Harmonious Blacksmith." The recording on this disk by Landowska is considerably superior to that on the issue listed under that name. Also, I prefer her conception to Wolff's.

No. 7 in G minor. *Landowska*. V-15552-3—\$2. [**ff\$\$.] *Passacaglia* only.

Anna Linde. D-25012—\$.75. [**f\$\$.] See entry under Suite No. 2 for my opinion of Landowska's performance. The movement played by Linde is interesting, but it cannot be compared with the single disk that contains a Landowska performance of the same work on V-15553, at virtually the same price.

No. 10 in D minor. *Landowska*. V-15553-4—\$2. [**ff\$\$.]

No. 11 in D minor. *Rosgen-Champion with orchestra conducted by Coppola*. V-4364—\$.75. [**ff\$\$.]

THE addition of orchestra beclouds somewhat the original character of this music, but the disk is interesting for Handel's use of a theme almost identical with that familiar in the Vitali-Charlier *Chaconne* for violin. The playing and recording are thoroughly good.

No. 14 in G minor. *Landowska*. V-15554-5—\$2. [**ff\$\$.]

Note that all the suites by Landowska are included in V-Set 592—\$6.50.

MASQUES

ACIS AND GALATEA

Ruddier than the Cherry. *Malcolm McEachern, basso*. C-4144—\$.75. [**ff\$\$.]

THE singer's robust voice and burly manner are perfectly suited to this air, one of the choicest in the con-

siderable catalogue of Handel. Despite the unwieldy sound he produces, McEachern controls it splendidly. The unidentified orchestra collaborates admirably.

OPERAS

ALCINA

Orchestral Suite. *Felix Weingartner and Orchestre de la Société des*

Concerts du Conservatoire. C-Set XI64—\$2.50. [**ff\$\$.] *Willem*

Mengelberg and the Philharmonic-Symphony Orchestra. V-1435-1436—\$1.50. [*ff\$\$].

THERE are duplications and disparities of material in these two issues. Largely speaking, the Weingartner includes several of the dances—Gavotte, Sarabande, Menuetto, etc.—treated by Mengelberg, plus several sections of dramatic and descriptive music that he does not touch. Thus my opinion is that the

Weingartner offers a more comprehensive view of the score, conducted with beautiful consideration, and expertly played by the orchestra. On the other hand, this suite was a particular specialty of Mengelberg in his days with the Philharmonic, and the perfection of understanding between conductor and players is a rare and cherishable thing. The recording shows its years, but not too disastrously.

ALESSANDRO

Lusinghe piú care. Lily Pons, with the Renaissance Quintet. V-2151—\$75. [***ff\$\$].

THE volatility and lightfootedness of this performance are a high com-

pliment to Pons, who unravels the snarl of complexities with assurance and accuracy. The recording is good.

ARIODANTE

Al senti stringo e parto. Alexander Kipnis, basso. C-7224—\$1. [***ff\$]. ONE can only regret that this was not recorded with orchestra, for it

is in every other respect a singularly satisfying disk. The Kipnis voice is in magnificent shape, and he uses it with rare discrimination.

ATALANTA

Care Selve. Eidé Noréna. V-15182—\$1. [***ffff\$]. *Rose Bampton.* V-7746—\$1. [***f\$\$.]

EVEN if the Noréna version were not bolstered by the use of orchestra in place of the piano used by Bampton, I would be partial to the skill and sensitivity of her performance. This despite the luscious quality of Bampton's voice on this disk and

her fine control of it. However, Noréna, whose singing of opera has not often moved me, is an inspired singer on this record. Both are well-recorded, though the piano on the Bampton disk is needlessly secondary. J. Messner is the orchestral director for Noréna, Charles O'Connell the pianist for Bampton.

BERENICE

Overture. Henry Wood conducting the Queen's Hall Orchestra. D-25580—\$75. [*f\$\$.]

THE recording is inferior, but the playing has solid merit.

Minuet. Jacques String Orchestra. C-69407—\$1. [***f\$\$\$].

A PLEASANT enough morceau, heavily played by this salon-type orchestra, and priced unnecessarily high.

Si, tra i ceppi. Kipnis, basso. C-7224—\$1. [***ffff\$].

So FAR as price is concerned, no more absurd juxtaposition could be imagined than this record and the one above. Here the purchaser is offered the services of a brilliant vocalist and cultivated interpreter at a price the same as that asked for the efforts of a hack orchestra. Moreover, it is coupled with the fine aria from *Ariodante* (see above), whose qualities this disk faithfully complements.

FLORIDANTE

Alma mia. *Ezio Pinza.* V-17914—\$1.
[**ff\$\$].

PINZA's tendency to slip from the pitch is the one blemish of a performance otherwise well conceived and vigorously executed. It is sung with piano.

Caro amore. *John McCormack.* V-14305
—\$1. [**ff\$\$].

SINCE McCormack's status as a

Handel stylist needs no endorsement from this quarter, none will be offered. Indeed the performance would be entitled to an even higher ranking did it not represent a comparatively advanced period in his career when the voice was noticeably husky. This detail aside, it remains a remarkable job of singing.

JULIUS CAESAR

Piangerò, piangerò. *Hélène Cals,* soprano, with instrumental accompaniment. D-25359—\$.75. [**ff\$\$].

THIS singer is wholly unknown to me, but she does an eminently musicianly and understanding performance of this beautiful air. Moreover, she has a first-rate voice, which is used with real discrimination. The accompaniment seems very much of a compromise order (string

trio and piano are discernible), but the recording is quite good.

V'adoro, pupille. *Gerhard Hüsch.* V-12090—\$1. [**ff\$\$].

ALTHOUGH this disk is listed in the catalogue under its German title—*Es blaut die Nacht*—it is no longer available, for reasons that may be explained by the commentary under *Dank sei dir, Herr*, p. 183.

PTOLEMY

Silent Worship. *Dennis Noble.* C-4144—\$.75. [**ff\$\$].

THOUGH Noble is known here principally as a romantic baritone in the gargantua known as *The Great Waltz* (stage version), he is

a singer of cultivation and an artist of distinction. Both of these traits are exemplified in this performance, which is finely enunciated. An unidentified orchestra collaborates efficiently.

RINALDO

Lascia ch' io pianga. *Swarthout.* V-16778—\$1. [**ff\$\$].

UP TO the ending with an ugly low chest tone on E flat, Swarthout's voice sounds better in this music than in most of the other items in

the album from which it is taken. I do not find that the interpretation has much bite or expressiveness however. A piano accompaniment is used.

SERSE

Ombra mai fu. *Enrico Caruso.* V-8806
—\$1. [*ff\$]. *Charles Kullmann.* C-9143—\$1. [**f\$\$.] *Maria von Basilides.* D-25017—\$.75. [*ff\$\$.]
Lotte Lehmann. D-20277—\$.50.
[*f\$\$.] *Emmy Bettendorf.* D-25059
—\$.75. [*f\$\$.]

NONE of these recordings approximates justice to this magnificent, much-arranged, and still durable

air. The position of honor is awarded to Caruso merely because the thrust and power of his voice remain more nearly equal to the music than those of the singers who have recorded it in the last twenty years. Even with the dubbed-in accompaniment, the reproduction is disappointingly coarse and gritty, however. Kullmann's version is

comparatively well-recorded, but I am not enamored of his huskiness, the constriction of his tones. Among the women the singing of Von Basilides (whose history is unknown to me) is notable for its breadth

and dignity. The recording is fair. Both Lehmann and Bettendorf personalize the music more, but the former is overemotional, the latter poorly recorded and not invariably in control of her voice.

ORATORIOS

ALCESTE

Grand March. *British Light Orchestra conducted by S. S. Moore. C-333—\$.75. [**f\$\$].*

THERE is little basis for critical discussion in this record. The playing

is capable enough, but the conductor contributes little more than the signal for beginning. It is efficiently recorded.

ISRAEL IN EGYPT

Dank sei dir, Herr. *Hulda Lashanska, Emanuel Feuermann, cello, and Mischa Elman, violin. V-15365—\$1. [**ff\$\$]. Gerhard Hüsch. V-12090—\$1. [**f\$\$].*

PROPERLY speaking, this is part of a cantata "*con stromenti*" (meaning, merely, with instrumental accompaniment), but it is best known and most frequently referred to through its interpolation in the oratorio listed above. There is a curious parallelism in the two versions noted above, for the Lashanska, Feuermann, Elman disk was made to raise money for an anti-nazi charity, whereas the Hüsch (which is listed in the last Victor catalogue but is no longer supplied to dealers) was produced in Germany and uses a Hitlerized text in which references to "Israel"

are suppressed. Though his is the more Handelian interpretation, it is no longer available, and thus poses no temptation. Lashanska sings well, and both instrumentalists are in first-rate form, but the result has little to do with Handel's original score.

Moses and the Children of Israel; But As for His People. *Sir Thomas Beecham conducting the Leeds Festival Chorus and the Royal Philharmonic Orchestra. C-68412—\$1. [**ff\$\$].*

A PRIME example of English choral singing, which profits additionally from the spirit of Beecham's conducting. The recording is a little opaque, but amply loud and energetic.

JUDAS MACCABAEUS

March; See the Conquering Hero Comes. *Mixed Choir, orchestra and organ. D-25337—\$.75. [**f\$\$]. British Light Orchestra. C-333—\$.75. [**f\$\$].*

UNFORTUNATELY, the text of this vocal version is German, for the

singing is splendid and the recording not too bad. So far as the pattern and aural effect of the music are concerned, this is a satisfying disk. The purely instrumental one by the Light Orchestra is on a miniature scale and of little real value.

MESSIAH

Nearly complete version. *Beecham conducting the London Philharmonic Orchestra, the BBC Choir and Dora*

Labette (soprano), Muriel Brunsell (alto), Nellie Walker (alto), Hubert Eis dell (tenor), and Harold

Williams (bass). C-Set 271—\$19. [**ff\$\$].

FROM the total of sixty sections in the score this version omits nine, of which only two are consequential—these are the "Pastoral" symphony and the important "Amen" chorus, the latter a peculiarly baffling omission. However, both have been recorded separately and can be interpolated into the sequence with no difficulty. Of the set itself, I admire particularly the rich vitality and surging life of Beecham's conducting, the strength of the choral singing, and the expert detail of the orchestral performance. Labette is the best of the vocalists, singing her music with excellent style and understanding. The other singers are all capable and certainly above the standard one ordinarily hears in American concert hall performances. The recording is now nearly a decade old, but it was made with exceptional care, and the dividends on this investment are evident in the still excellent quality of the reproduction.

All We Like Sheep. Royal Choral Society. V-9019—\$1. [**ff\$\$].

THE singing is lusty, but the recording is more than a dozen years old, with incontestable effect on the sound that is heard.

Amen Chorus. Royal Choral Society. V-9125—\$1. [*ff\$\$].

MALCOLM SARGENT's understanding conducting is an embellishment of this performance, which is otherwise acceptable.

And the Glory of the Lord. Royal Choral Society. V-11825—\$1. [**ff\$\$]. *Same performers. V-9125—\$1.* [*ff\$\$].

BBC Chorus and orchestra conducted by Leslie Woodgate. D-25717—\$7.50. [**f\$].

THERE is a possible confusion in the two Victor issues, for they are both sung by the same chorus. However, the version numbered V-11825 is eight years or so newer than the

other, and the purchaser should insist on this release. The version conducted by Woodgate is excellently sung, and though the surface is poorer than the newer Victor release, it is as well-recorded.

Behold the Lamb of God. Royal Choral Society. V-11824—\$1. [**ff\$\$].

THIS is one of the best of these single extracts, thanks to its able supervision by Malcolm Sargent. The choir is excellent, and the recording efficient despite a tendency to over-resonance.

Come unto Him. Lucy Isabelle Marsh. V-4026—\$.75. [**ff\$\$].

THIS is a thoroughly polished performance by a singer of quality whose efforts have been, for unexplained reasons, almost wholly phonographic. The orchestra is small, but the recording both of it and the voice is satisfactory.

Comfort Ye; Every Valley Shall Be Exalted. Webster Booth and the London Philharmonic Orchestra conducted by Warwick Braithwaite. V-12598—\$1. [**ff\$\$]. *Every Valley only. Frank Titterton, with unidentified orchestra. D-25749—\$.75.* [*f\$].

THOUGH I cannot understand why this effort of Booth should be listed on Red Label (and sold at the higher price) when most of his performances are offered on Black, I will not deny that it is capable, well-sounding singing, reasonably worth the amount asked. Braithwaite and the London Philharmonic are no small part of that judgment. Titterton, who sings "Every Valley" only, is a comparatively voiceless tenor, of prosaic inclinations. The recording is poor.

Glory to God in the Highest. Royal Choral Society, directed by Sargent. V-11824—\$1. [**ff\$\$].

AN EXPERT job, vigorously animated by Sargent. The recording is good.

Hallelujah Chorus. Royal Choral Society. V-11825—\$1. [**ff\$\$]. *BBC Chorus conducted by Woodgate. D-*

*25717—\$.75. [*ff\$\$.] Irmler Choir and orchestra. D-25196—\$.75. [*ff\$\$.] Trinity Choir. V-35768—\$.75. [*f\$\$.].*

VOCALLY and interpretatively the best effort among these is the one by the Irmler Choir, which sings the music with genuine virtuosity. However, the orchestra is small and it is completely subordinated by the size and the strength of the vocal group. I would not care to take an oath as to the language used, but it sounds more like German than anything else. As a balanced performance, I would prefer that of the Royal Choral Society, for which the orchestra is larger and more successfully recorded. The other recordings have various deficiencies, and no particular strengths to offset them.

*He Shall Feed His Flock. Margarete Matzenauer. V-6555—\$.1. [*ffff\$\$.] Elsie Baker. V-4026—\$.75. [**f\$\$.].* EVEN though the Baker recording is comparatively more contemporary, the magnificence of Matzenauer's artistry compels the recommendation of her version. In neither case is the orchestra as large as it should be, but the ability of Matzenauer minimizes other considerations.

OCCASIONAL ORATORIO

*March. British Light Orchestra. C-332—\$.75. [**f\$\$.].*

LIKE the other items of this series,

PENSIEROSO, IL

*Sweet Bird. Margherita Perras, with orchestra conducted by Bruno Seidler-Winkler. V-12328—\$.1. [**ffff\$\$.]* PERRAS has an astonishing voice, and it is here disciplined with remarkable flexibility and taste. The diffi-

*I Know That My Redeemer Liveth. Marsh. V-9104—\$.1. [*ff\$\$.].* AN ADMIRABLE job of singing, not impressively recorded, but desirable nevertheless.

*Pastoral Symphony. Stokowski and the Philadelphia Orchestra. V-7316—\$.1. [**ffff\$\$.].*

IF STOKOWSKI left no other record as a testament of his abilities, this would suffice to establish him among the great conductors of our times. It is nobly felt, stunningly played, and considerably recorded.

*Surely He Hath Borne Our Griefs. Royal Choral Society. V-9019—\$.1. [*ffff\$\$.].* SEE entry under "All We Like Sheep."

*Why Do the Nations. Robert Radford, basso. V-9654—\$.1. [**f\$\$.].*

RADFORD's mastery of the style is uncontested, but his voice is more than a trifle dry, and the recording is in its second decade. Connoisseurs are advised to track down the Norman Allin version for Columbia.

*Worthy Is the Lamb. Mormon Tabernacle Church Choir. V-35829—\$.75. [**f\$\$.].*

THE interpretative approach is pedestrian, but the choir is capable and the recording definitely impressive.

SAUL

*Dead March. Band of H. M. Grenadier Guards. C-7340—\$.1. [**f\$\$.].*

THERE is ordinarily little that is discussible in a band record, but this organization has amazingly

high standards. Moreover it is an apt group for the music in hand, which it plays with utter sobriety and fine tonal quality. The recording is excellent.

SEMELE

Oh, Sleep! Why Dost Thou Leave Me?
Dorothy Maynor and the Boston Symphony Orchestra conducted by Koussevitzky. V-15826—\$1. [**ffff\$].

THE splendid potentialities of Maynor's voice are not quite fulfilled by her intellectual conception of this air, but it is by any other standards a first-rate accomplishment. She is finely supported by the orchestra, and the reproduction is good.

Where'er You Walk. John McCormack. V-14305—\$1. [**ffff\$]. Conrad Thibault. V-11829—\$1. [**f\$\$]. Lawrence Tibbett. V-17456—\$1. [**f\$\$]. Olga Haley, soprano. D-25258—\$.75. [*f\$\$.]

SOLOMON

Overture. Queen's Hall Orchestra conducted by Sir Henry Wood. D-25742—\$.75. [**fff\$].

Wood knows the tradition of this music thoroughly and animates it with attractive spirit. The orchestral playing is good, though the recording is definitely thin.

THEODORA

Defend Her, Heaven! Lawrence Tibbett. V-17456—\$1. [**ff\$\$.]

It is hardly credible that this performance is the work of the singer responsible for the sluggish version of "Where'er You Walk" on the re-

FOR this generation, McCormack's is the performance of record—and it is fortunate indeed that this recording reproduces so much of his style and understanding, even if the voice is obviously declining. These facts, together with the good-sized orchestra that is used, easily entitle it to preference over Thibault's conscientious and silky-voiced but small-scale performance and the graceless, heavy one of Tibbett (sung with piano). Haley is a singer of limited voice, the reproduction of her effort unflattering.

Arrival of the Queen of Sheba. Beecham and London Philharmonic Orchestra. C-9077—\$1. [**ff\$\$.]

THE performance is good, but it is poorly placed, following without a break the end of Rossini's *Scala di Seta* overture.

ORCHESTRAL WORKS

Faithful Shepherd, The. Beecham and the London Philharmonic Orchestra. C-Set 458—\$3.50. [**ffff\$].

WHETHER this is the finest of the Beecham arrangements and performances of Handel, I would not like to say; but it is the one I have played most recently and it thus holds that place for me at the moment. In any case it is a sensation of pure delight, in which the contact with the music is immediate and inescapable, as if no intermediary existed between Handel and the listener. The recording is splendid.

Gods Go a-Begging. Beecham and the

verse side. Here Tibbett sings with genuine vocal richness and a substantial amount of understanding. However, the decision to use a piano accompaniment is no wiser in this instance than it was in the other.

London Philharmonic Orchestra. C-69472-68881—\$2. [**ffff\$].

THESE are extracts from the ballet arranged by Beecham for use by Diaghilev's company in 1928, and the items recorded are in turn extracts from *Pastor Fido* (Sarabande and Musette), and *Alcina* (Tambourin) plus an unidentified Horn-pipe. There is also another version of the Musette by Beecham, but this combination of records contains all the recorded material in the preferable form. It is all brightly played and well-recorded.

Origin of Design. Beecham and the

London Philharmonic Orchestra. C-68156—\$1. [**ff\$\$.]. Also G-68475—\$1. [***ff\$\$.].

SEVEN excerpts in all have been recorded from this ballet arranged by Beecham for use by Ninette de Valois in 1932. Six of them are grouped on the first record above, and the other (a Minuet) is to be found on the final side of Beecham's *William Tell* overture, together with a Musette from *The Gods Go a-Begging*. Save for the Battle Music (compiled from *Rinaldo* and *Julius Caesar*) the origin of the excerpts is obscure. The playing is very stylish, the recording first-rate.

Overture in D minor. Stokowski and the Philadelphia Orchestra. V-1798—\$7.50. [**f\$\$.].

UNFORTUNATELY, this is not the best version of this work that has been recorded, for that distinction belongs to a Coates performance of a decade ago, which is no longer available. Stokowski uses his own "free transcription," and it is both ponderous in conception and overdone in execution. The playing and the recording are both good.

Royal Fireworks. Harty and the London Philharmonic Orchestra. C-Set X51—\$2.50. [**ff\$\$.].

HARTY uses his own version of Handel's suite, and an uncommonly effective and interesting thing it is

too. The playing is first-rate, the recording a little shrill in sound but otherwise fine.

Water Music. Harty and the London Philharmonic Orchestra. C-Set X13—\$2.50. [*ff\$\$.]. *Stokowski and the Philadelphia Orchestra.* V-8550-1—\$2. [**f\$\$.].

THERE is appreciably more sonority and definition in the Stokowski recording, but this is a small point indeed to measure against the grace and wit of Harty's conducting, the sensitivity and care of the playing. Those who acquire the Stokowski will eventually find that they have simply halved their pleasure in the music. The Harty recording, if not brilliant, is distinctly satisfactory.

Miscellaneous Suite. Hamilton Harty and the London Symphony Orchestra. D-25610-11—\$1.50. [*ff\$\$.].

HANDELIANS will find an unexpected source of delight in this pair of records, for it includes some glorious music. Of the five sections, only two are approximately identifiable—the Passacaglia, which may be found in *Rodrigo*, and the Rigaudon, which is also utilized in Beecham's *Origin of Design*. The playing and conducting are a real delight, but the bass has a boom and the surfaces are noisy. However, these may be endured for the charm of the music.

SOLO CANTATA

Nell dolce dell' oblio. Ethel Luening, soprano, with flute, cello, and harpsicord. M-1010—\$1.50. [*ff\$\$.].

IT is difficult to enthuse over the quality of this recording, which is

lacking in resonance and in warmth of sound, but the singing by Luening is musical, appropriately felt, and capably controlled.

SONATAS TWO FLUTES

In A. Louis and Marcel Moyse. V-12492—\$1. [**ff\$\$.].

IT is doubtful that the whole of this work is included on this single record side, but the amount offered is

beautifully performed and flawlessly reproduced. Since the label lacks a key signature, I offer the one it suggests to my ear.

OBOE AND HARPSICHORD

No. 6 in G minor. *Mitchell Miller, oboe, and Yella Pessl, harpsichord.* V-15378-\$1. [**f\$\$.]

MILLER's tone does not sound as well in solo performance as it does in a large ensemble. Its dryness

and quaver do not appeal to me. However, the musicianship of his conception and the good ensemble that prevails between the two players are an embellishment of the music.

VIOLA DA GAMBA AND HARPSICHORD

In C. *Paul Grüümmer and Anna Linde.* D-25093-4-\$1.50. [**ff\$\$.]

DESPITE the fuzzy recording, the characteristic timbre of Grüümmer's instrument is strongly projected. Its

interests are principally musical, but the results can be commended to those who are interested.

VIOLIN AND PIANO (OR FIGURED BASS)

Opus 1, No. 12 in F. *Stefan Frenkel, violin, Sterling Hunkins, cello, and Ernst Victor Wolff, harpsichord.* M-1030-1-\$3. [**f\$\$.]

IN ADDITION to its interest as an authentic reproduction of Handel's original scheme, this performance has the merit of Frenkel's alert and vigorous violin-playing. The cello is a bit fuzzy, but it supports the bass with telling effect. As in most Musicraft recordings, the standard is slightly below the commercial norm.

Opus 1, No. 13. *Szigetti and Nikita de Magaloff.* C-17098-9-\$1.50. [**ff\$\$.] WITHOUT question this is the best example of a Handel sonata on records. The persistent strength and sensitivity of Szigetti's performance would ennoble any work, but they

are especially pertinent to Handel. He is well supported by de Magaloff's piano playing and the recording of both instruments.

Opus 1, No. 14 in A. *Frenkel, Hunkins, and Wolff.* M-1082-\$1.50. [**ff\$\$.] SEE comment under "Opus 1, No. 12," above.

Opus 1, No. 15 in E. *Yehudi Menuhin and Hendrik Endt.* V-16450-\$1. [**ff\$\$.] *Albert Spalding and André Benoist.* V-14029-\$1. [**f\$\$.] HEARTINESS and vigor are qualities eminently suitable to Handel, but not in the degree to which they are applied here by Menuhin. A little more composure, and better control of the instrument's tone, would add much to the end product. However, I prefer his animation to Spalding's cautious competence.

MISCELLANEOUS VOCAL WORKS

Alma Mia. *Lily Pons.* V-2151-\$75. [**ffff\$\$.]

MAGNIFICENT is a pale word for the flow and shapeliness of this music, which is sung with a substantial

measure of understanding by Pons and genuine musical distinction. One must complain, again, that the accompanying quintet of strings is insufficient for Handel's purpose.

HANSON, HOWARD**OPERA
MERRY MOUNT**

'Tis an Earth Defiled. *Lawrence Tibbett, with orchestra conducted by Wil-*

fred Pelletier. V-7959-\$1. [**ffff\$\$.] A PRIME example of Tibbett's voice

in its best estate, full, robust, expressive. The recording is also good, and the orchestra is large enough.

Orchestral Suite. Hanson and the Eastman-Rochester Symphony Orchestra. V-Set 781—\$2.50. [**ff\$\$].

INCLUDED in this survey are the "Overture," "Children's Dance," "Love Duet," second act "Prelude," and "Maypole Dances." The playing is forthright, the recording excellent.

ORCHESTRAL WORK

No. 2, "Romantic." *Eastman-Rochester Symphony Orchestra conducted by the composer.* V-Set 648—\$4.50. [**ff\$\$].

HANSON may in other connections not be an impressive conductor, but

he leads his own music with vigor and point, and, of course, with eminent enthusiasm. The playing of the orchestra is highly professional, and the recording finely full.

HARRIS, ROY

ORCHESTRAL WORKS OVERTURE

When Johnny Comes Marching Home. Ormandy and the Minneapolis Symphony Orchestra. V-8629—\$1. [**ff\$\$].

ORMANDY exposes Harris' treat-

ment of the familiar tune with clarity and well-planned emphasis. There is plenty of resonance in the recording.

SYMPHONIES

"1933." *Koussevitzky and the Boston Symphony Orchestra.* C-Set 191—\$4.50. [**ff\$\$].

THIS recording was made at the performance in Carnegie Hall on February 2, 1934, when the work was introduced to New York. Aside from the distracting prominence of the tympani, which dominate the orchestra every time they are heard, the recording is reasonably success-

ful. Koussevitzky's performance is splendid, and the playing of the orchestra excellent.

No. 3. *Koussevitzky and the Boston Symphony Orchestra.* V-Set 651—\$2.50. [****ff\$\$].

ALL the magnificent resources of the Boston Symphony Orchestra and its redoubtable conductor are marshalled on these disks, reproduced with imposing fidelity.

PIANO WORKS

Sonata. Johana Harris. V-Set 568—\$2.50. [**ff\$\$].

SINCE the interpreter is the wife of the composer, there can be little doubt of its authenticity. Mrs. Harris is a thoroughly capable

pianist, and her playing is cleanly reproduced.

Suite for Children. Same as above.

THIS work occupies the final side of the disks in the album above and has similar virtues of performance.

WORKS FOR STRINGS

Quartet No. 3. Roth Quartet. C-Set 450—\$4.50. [**ff\$\$].

THE contours of the four preludes and fugues that make up this work

are trenchantly explored by the Roths, with fine intellectual fervor and musicianly control. The recording is excellent.

Chorale. *Kreiner String Sextet.* V-12537—\$1. [**ff\$\$].

THE tone of this group is a little sharper than it need be, but the sense of the music is well-conveyed. The recording is good.

Four Minutes and Twenty Seconds. *Burgin Quartet and Georges Laurent, flute.* C-68186—\$1. [**ff\$\$].

AS THE title suggests, this piece was written for the purpose of filling the final record side of the "1933" symphony. The performance is splendid, especially the flute-playing of Laurent. I would not compare the

recording with today's best, but it is passing fair.

Quintet for Strings and Piano (1939). *Johana Harris and the Coolidge String Quartet.* M-Set 752—\$4. [**ff\$\$].

SINCE the recording was supervised by the composer, it is presumably faithful to his intentions. I find Mme. Harris a competent, hard-toned pianist, inclined to overpower the strings. The recording is strong enough but not always clear to the ear.

VOCAL WORKS

Johnny Comes Marching Home. *Westminster Choir.* V-1883—\$7.50. [*ff\$\$].

A VIRTUOSO effort by the choir, but not so resonantly reproduced as it might be.

Symphony for Voices. *Westminster Choir.* V-Set 427—\$2.50. [*ff\$\$].

THE texts of the three movements of this score are drawn from the works of Walt Whitman. The singing is able enough, but it is difficult to distinguish words, or even language, at many points. The recording is good.

HAYDN, FRANZ JOSEF

CONCERTOS

ORCHESTRA AND HARPSICHORD (OR PIANO)

In D, opus 21. *Wanda Landowska, harpsichord, and orchestra conducted by E. Bigot.* V-Set 471—\$3.50. [**fff\$\$.] *M. Roesgen-Champion, piano, and orchestra conducted by Gaillard.* C-Set X118—\$2.50. [**ff\$\$].

HERE is Landowska at her best, in a work that has long been a specialty of hers, as one may surmise from its divine grace and sparkle, the infinite care of her phrasing. The orchestral performance is expert, and the recording a proper complement to the whole. For those who prefer the piano version (I am not one of those) the alternative is by no means

without merit. Roesgen-Champion's sane style, her musicianship and taste are admirably employed, though less of the music's flavor is communicated to the listener. The solo strings of the orchestra are particularly good, and the balance throughout is excellent.

In F. *Roesgen-Champion, harpsichord, with orchestra conducted by Piero Coppola.* V-12042—\$1. [**ff\$\$.]

AT THE quoted price, this is a decided bargain. I find the performer a more interesting harpsichordist than pianist, possibly because standards are not so well-defined in the former field. Coppola assists ably.

TRUMPET AND ORCHESTRA

In F. *George Eskdale and Symphony Orchestra conducted by Walter Goehr.* C-70106—\$1. [**ffff\$\$.]

FOR those who might have forgotten, Eskdale is the brilliant artist whose work is an unforgettable embellish-

ment of the Busch recordings of the Brandenburg Concertos. Here he plays with surpassing skill, in a recording of remarkable clarity and spirit. The sharpness and power of his execution, together with the breadth and richness of his tone,

are matters to command the ear of anyone with a feeling for exceptional instrumental ability. Goehr collaborates well, and it is his edition of the Andante and Rondo that are used. I have only praise for the recording.

VOLONCELLO AND ORCHESTRA

In D, opus 101. *Emanuel Feuermann, cello, and orchestra conducted by Sargent*. C-Set 262—\$4.50. [**ffff\$]. IN DEFERENCE to custom, I list this work among Haydn's output, though there is a considerable opinion that attributes its composition to the cellist Anton Kraft. Spurious or not, it is one of the bulwarks of the cel-

list's repertory, and a better performance than this one, it may be stated flatly, is inconceivable. Feuermann's majestic technique, his quick musical intelligence are the materials of a consummate performance. Sargent is a first-rate collaborator, and the recording is thoroughly satisfying.

ORATORIOS THE CREATION

With Verdure Clad. *Ria Ginster, with orchestra*. D-25705—\$.75. [*ff\$]. Lotte Leonard, with orchestra conducted by Frieder Weissmann. D-25316—\$.75. [*ff\$].

BOTH singers use a German text, though this work is customarily performed in English. Ginster's voice is a shade better reproduced, but I prefer the softer, more insinuating quality of Leonard's. There is little to choose between the two interpretations, for both singers have ample technique and a sound understanding of the music.

Tauben Arie. *Eidé Noréna, with orchestra directed by J. Messner*. V-15182—\$.1. [**ffff\$].

THE mean temperature of Noréna's voice is a bit chilly for my taste, but her control of it is fastidiously exact, and the grade of cultivation reflected in her singing high indeed. The orchestral background and the reproduction are excellent.

The Heavens Are Telling. *Royal Choral Society conducted by Malcolm Sargent*. V-11960—\$.1. [*ff\$].

SARGENT's energetic direction is a principal merit of this good, beefy recording. However, there is a good deal of empty space in the background, and a trace of echo.

Rolling in Foaming Billows. *Robert Radford, basso*. V-9654—\$.1. [*f\$\$\$].

UNLESS my knowledge of the Victor catalogue is faulty, this is the worst record in the nearly 8,000 contained in that volume, and certainly without challenge for a Red Label issue. The orchestra is tiny, the singing labored, and the reproduction beyond belief.

Achieved Is the Glorious Work. *Royal Choral Society directed by Malcolm Sargent*. V-11960—\$.1. [*ff\$].

SEE comment under "The Heavens Are Telling."

THE SEASONS

Oh, What Comfort! *Ria Ginster*. D-25705—\$.75. [*ff\$]. THIS is a flawed performance, espe-

cially as reproduction, but there is no alternative available in an American catalogue.

ORCHESTRAL WORKS

SYMPHONIES

Save for the first of these, the listing follows the B. and H. chronological catalogue.

No. 41 in G. *Désiré Defauw and the Brussels Conservatory Orchestra. C-Set XI4—\$2.50. [*ffff\$].*

THIS fine work is identified here by its number in the Pohl catalogue, though the recording refers to it as No. 65 in the even less familiar Wotquenne series. It is, in any case, a score of splendid maturity, which has, it might be frankly stated, been placed at the head of this list not only because there is a legalistic basis for such an arrangement but also to direct attention to its really exceptional quality. The performance by Defauw is as zestful as it is painstaking, though the recording undervalues both elements.

No. 45 in F sharp minor ("Farewell"). *Sir Henry Wood and the London Symphony Orchestra. C-Set 205—\$3.50. [*f\$\$.].*

DESPITE the devitalizing age of the recording and the less than polished playing of the orchestra, the performance may still be commended to the listener for the reasonableness of Wood's approach. It is, moreover (as the listing indicates), the only recording of this work.

No. 67 in F major. *Fritz Stiedry and the New Friends of Music Orchestra. V-15338-40—\$3. [*fff\$\$.].*

HERE is unfamiliar territory not only for most music lovers but also for virtually all Haydnites. It is one of a group of works restored by Alfred Einstein (from manuscripts in the British Museum), and thus probably unheard outside the series of concerts for which it was prepared. The playing is magnificently spirited, sometimes a trifle too much so for the best interests of the music. However, this is certainly preferable to laxity. The orchestra is small, but

the precise balance attained by Stiedry is faithfully preserved in the reproduction. Be prepared, however, for a minimum of resonance in the background. (See note under next entry.)

No. 80 in D minor. *Stiedry and the New Friends of Music Orchestra. V-15336-7—\$2. [**ff\$\$.].*

EINSTEIN's hand is to be credited in this instance as well as in the one preceding. It is an even more intense score and thus more suitable for Stiedry's treatment. Note that both are included in V-Set 536 at \$5.00.

No. 86 in D. *Bruno Walter and the London Symphony Orchestra. V-Set 578—\$3.50. [**ff\$\$.].*

THE crown of this work is the magnificent slow movement, played with true eloquence by Walter. There is excellent musical emphasis in the general treatment by Walter and a high level of reproduction throughout the recording.

No. 88 in G. *Arturo Toscanini and the NBC Orchestra. V-Set 454—\$3.50. [**fff\$\$.]. Clemens Krauss and the Vienna Philharmonic Orchestra. V-4189-91—\$2.25. [*f\$\$.]. Finale only. Koussevitzky and the London Philharmonic Orchestra. V-8512—\$1. [*f\$\$.].*

IN SPITE of an over-intense, humorless approach there is no real alternative to the Toscanini version. The recording is less harsh and dull than others made in the notorious studio 8-H of Radio City, but it is still a considerable distance from the norm of present-day recording so far as acoustical background is concerned. The finale is decidedly unhumorous, but one can only marvel at the energy, impetus, and design that Toscanini imparts to the other movements. The band is splendidly disciplined. I can find little attraction in the heavy, labored per-

formance by Krauss, especially since most of the recorded sound is tubby and distorted. Koussevitzky plays the finale with ample virtuosity, but it has little justification as an isolated movement.

No. 92 in G ("Oxford"). *Walter and the Paris Conservatory Orchestra.* V-Set 682—\$3.50. [**ff\$\$].

WALTER's taste and sensibility are less corrupted by sentimentality in this performance than they are in certain other scores, including ones by Haydn. For the most part it is a truly felt, warmly projected performance, though the incomparable slow movement is a little drawn out. Both the recording and the playing are factors of positive worth.

No. 93 in D. *Beecham and the London Philharmonic Orchestra.* C-Set 336—\$3.50. [**ff\$\$].

THE unhurried performance of the first movement under Beecham is not only beautifully turned but also a subtle way of underlining the rhythmic quirks of this section. The balance of the score is similarly well-appraised, transformed into glowing reality by the orchestra and the engineers.

No. 94 in G ("Surprise"). *Koussevitzky and the Boston Symphony Orchestra.* V-Set 55—\$3.50. [*ff\$\$.]. *Howard Barlow and the CBS Orchestra.* C-Set 363—\$3.50. [*f\$\$.]. *Hans Knappertsbusch and unidentified orchestra.* D-25404-6—\$2.25. [*f\$\$.].

DESPITE the difference of eleven years in the age of the two major recordings, the younger Columbia one is a less satisfactory replica of an orchestra's sound than the older Victor. Perhaps this has its basis in the palpable inferiority of Barlow's band, but the recording makes it sound even less competent than it is. In addition the Koussevitzky conception is far more lively and also more subtle. The Knappertsbusch version has no virtue other than cheapness.

No. 95 in C minor. *Sir Hamilton Harty*

conducting the London Symphony Orchestra. D-25598-9—\$1.50. [**ff\$\$].

THIS is one of the better reproductions in the Decca catalogue, and the performance is distinctly a credit to Harty. The surfaces are a trial, but they should not be permitted to discourage the listener from enjoying the pleasures of this music.

No. 97 in C. *Hans Weisbach and the London Symphony Orchestra.* V-Set 140—\$3.50. [**ff\$\$].

IT is doubtful that more than a portion of the orchestra was used for this recording, as the string section sounds uncommonly light. However, the playing is enthusiastic, and Weisbach's direction forthright. The recording is at least eight years old, but it was a good example of the technique of its period and is still enjoyable.

No. 98 in B flat. *Barlow and the CBS Orchestra.* C-Set 370—\$3.50. [*ff\$\$].

THOUGH this recording is distinctly better than that of the "Surprise" symphony by Barlow, it is still much short of a decent contemporary standard. The sound of the strings is flat (in point of sonority), and the timpani sound as though they were in a separate room. Barlow acquits himself creditably in this score, though one cannot always be certain what part of his intentions has been offset by the recording and what part of the fault is his own.

No. 99 in E flat. *Beecham and the London Philharmonic Orchestra.* C-Set 264—\$3.50. [**ff\$\$].

ONE of the high points of Beecham's recorded repertory, this is a particularly robust and unsentimental performance, touched by a bright humor. The playing is finely controlled, and though the microphone is a bit distant from the orchestra, the recording is otherwise warm-toned and silky.

No. 100 in G ("Military"). *Walter and the Vienna Philharmonic Orchestra.*

*V-Set 472-\$3.50. [**f\$\$.]. Hans Knappertsbusch conducting an unidentified orchestra. D-20038-41-\$2. [*f\$\$].*

THE flaccid character of Walter's interpretation and its prevailing lack of forcefulness are plain, but it is on the whole more attractive than the heavy, unimaginative performance of Knappertsbusch. There can be no comparison of the two recordings, for Walter's orchestra is infinitely superior to Knappertsbusch's, and the reproduction of it as much preferable.

No. 101 in D ("The Clock"). Arturo Toscanini and the New York Philharmonic-Symphony Orchestra. V-Set 57-\$4.50. [*ff\$\$.]. Howard Barlow and the CBS Orchestra. C-Set 459-\$4.50. [*f\$\$.].**

THE fantastic precision which Toscanini enforced upon the Philharmonic during his career with that orchestra is nobly reflected in these disks, which still retain much of their distinctions of execution though there are but a half-dozen album sets older than this one in the Victor catalogue. The high strings tend to thin out, and the bass could be fuller, but the typical emphasis of Toscanini is everywhere apparent. Sometimes this is too heavy for the best interest of the music (as in the first movement), and the slow section is extravagantly metronomical. But it is a performance of many interests and much satisfaction. Columbia would have done better to re-issue its old Harty version rather than this stodgy, unbalanced, poorly recorded "new" one.

No. 102 in B flat. Koussevitzky and the Boston Symphony Orchestra. V-Set 529-\$3.50. [*fff\$\$.].**

IN IMPACT, fullness of expression, and urgency of feeling there are few more flattering testimonials to Koussevitzky's skill on records. Doubtless the sweep and power of the perform-

ance will surprise many with an image of conventional Haydn playing in mind, but the scope of the music is ample enough to accommodate Koussevitzky's conception. The playing is sonority itself, the reproduction of it wonderfully good.

No. 103 in E flat ("Drum Roll"). Vladimir Golschmann and the St. Louis Symphony Orchestra. C-Set 221-\$4.50. [*f\$\$\$.].

ONE can hardly imagine another recording that would not be preferable to this, but unfortunately there is not even a nominal alternative. Golschmann's idea of the work is by no means unsympathetic, but the orchestra is feeble, the recording of it wheezy and unsteady.

No. 104 in D ("London"). Edwin Fischer and his Chamber Orchestra. V-Set 617-\$3.50. [ffff\$\$.]. Beecham and the London Philharmonic Orchestra. C-Set 409-\$3.50. [**fff\$\$.].**

DESPITE my ordinary fondness for Beecham's treatment of Haydn, it must be recognized that Fischer has made a special study of this work, which he has imposed on his fine little orchestra with exceptional skill. Both in his choice of tempi and the subtlety of phrasing employed, Fischer asserts himself here as a conductor of high abilities. The recording is first-rate. Beecham's interpretation is of his customary quality, but he has not explored the possibilities of every phrase, the colorations of the orchestral texture as carefully as Fischer has.

"Toy" Symphony. Felix Weingartner and orchestra. C-7242-\$1. [ffff\$\$.]. Weissmann and an unidentified orchestra. D-25393-\$75. [*f\$\$.].**

THE whimsy of this entertaining little work, its humor and spirit are brightly recreated under Weingartner's direction. I can find no competitive values in the Weissmann.

QUARTETS FOR STRINGS

Society Series. *Pro Arte Quartet.* It is small comfort to know that virtually all of the Haydn quartets have been, or will be, recorded in a so-called "Society Issue," when so many different conditions govern their accessibility. The first two volumes, which contained some of the choicest unrecorded Haydn quartets, were never issued in this country and are no longer available in England, the country of origin. Vols. III to VIII are to be purchased in American shops, but the first three of these—bearing the American catalogue numbers V-Set 525, 526, 527—are sold only as complete units. To complete this confusion, the records in the three subsequent volumes—Nos. 528, 595 and 689—may be bought

either individually, as complete quartets, or as album sets. Therefore the listing below must be studied carefully if the reader is to know how much of his year's income is to be ransomed for the privilege of owning a particular quartet. To avoid confusion, the contents of the two unavailable albums are listed directly below.

Vol. 1. *Pro Arte Quartet.* Original price \$17.50. In C major, opus 20, No. 2; In C major, opus 33, No. 3 ("The Bird"); In G major, opus 77, No. 1.

Vol. 2. *Pro Arte Quartet.* Original price \$17.50. In D major, opus 33, No. 6; In G major, opus 54, No. 1; In C major, opus 54, No. 2; In G minor, opus 74, No. 3.

OPUS 1

No. 1 in B flat. *Pro Arte Quartet.* V-15569—\$1. [**f\$\$.].

THE precision of the ensemble is heard at its best in this work, which is deftly outlined, attractively colored.

No. 6 in C. *Pro Arte Quartet.* V-15290—\$1. [**f\$\$.].

THE comment above also applies to this score.

OPUS 3

No. 4 in B flat. *Pro Arte Quartet.* V-17280—\$1. [**f\$\$.].

IN DEFERENCE to the character of the music, the ensemble concentrates on purely aural values, for there is little of more consequence in this score. The recording is excellent.

No. 5 in F major. *Pro Arte Quartet.* V-Set 525—\$7.50 (not available separately). [**f\$\$.].

THERE is consistent merit in the quartet's conception of this work, but the execution is not always as clean as it might be. It is curious that this most-frequently played of early Haydn quartets (it contains the famous "Serenade") is not at present available in another version, though there have been several in the past.

OPUS 20

No. 1 in E flat. *Pro Arte Quartet.* V-15570-1—\$2. [**f\$\$.].

DESPITE the general efficiency of the quartet, there is a certain type of rapid passage in which the first violinist (the late Alphonse Onnou) was definitely weak. That incapacity is apparent here, an unfortunate

blemish on an otherwise tasteful performance.

No. 4 in D. *Pro Arte Quartet.* V-Set 527—\$7.50 (not available separately). [**f\$\$.].

HERE again there are technical failings to offset the general merit of the interpretation. Considering the

tariff, the offering is hardly attractive.

No. 5 in F minor. *Roth Quartet. C-Set 228—\$3. [**fff\$].*

ONE could scarcely cavil with the expertness of this playing or with

the general musicianship of the players. I find the style a little chilly, but the performance is otherwise finely studied. The recording is excellent.

OPUS 33

No. 2 in E flat. *Pro Arte Quartet. V-Set 525—\$7.50 (not available separately). [**f\$\$.]*

THIS is a work for which the abilities of the quartet are well-suited, but too often, in the middle of a suave, well-turned phrase, Onnou is guilty of an inaccuracy or a clumsiness of performance that is seriously dis-affecting. The recording is excellent.

No. 3 in C ("The Bird"). *Roth Quartet. C-Set 257—\$3.50. [**f\$\$.]*

AMONG the relatively early works of Haydn this is possibly the best known and certainly the one most often

performed. In addition it is actually known by its descriptive title. The Roths have recorded this score more than once, and this is not the best of their performances, for the conception seems to become more sophisticated and devitalized with each new recording. However, it is the only one available; and the purchaser is assured of a highly polished statement of the patterns, if one in which Haydn is refined almost beyond recognition. The recording is thoroughly good.

OPUS 50

No. 3 in E flat. *Pro Arte Quartet. V-Set 526—\$7.50 (not available separately). [**fff\$].*

No. 6 in D major ("The Frog"). *Pro Arte Quartet. V-17274-5—\$2. [**fff\$].* Both scores are expertly performed and well-reproduced.

OPUS 51

Seven Last Words of Christ. *Primrose Quartet. V-Set 757—\$9. [**ffff\$]. Soloists, Chorus and Orchestra of the Tokyo Academy led by Latrup. C-Set 297—\$9.50. [**ff\$].*

THE quartet version is an alternative devised by the composer, and on the whole a more expressive edition of the music than the choral

one. That is especially so in the present relationship, for the grave, prismatically colorful playing of the Primrose ensemble is enhanced by the resources of contemporary recording, whereas the oddly originating Tokyo version (quite capably performed) is an early electric antique.

OPUS 54

No. 3 in E major. *Pro Arte Quartet. V-15291-2—\$2. [**fff\$].*

DESPITE the erratic playing of Onnou, this is a work that should be treas-

ured if only for the beautiful slow movement. It is played with truly lapidarian finish by the ensemble.

OPUS 55

No. 1 in A. *Pro Arte Quartet. V-15293-4—\$2. [**fff\$].*

THE playing is conscientious, the recording satisfactory.

No. 3 in B flat. *Pro Arte Quartet. V-15572-3—\$2. [**fff\$].*

IT is such performances as this that established the reputation of this ensemble. The cello is properly audible, for which thanks are due to the recording.

OPUS 64

No. 3 in B flat. *Pro Arte Quartet.* V-17278-9-\$2. [**ff\$\$.].

SPIRIT and precision are equally evident in this performance. It is a first-rate example of poised quartet playing and splendidly reproduced.

No. 4 in G. *Pro Arte Quartet.* V-15295-6-\$2. [**ff\$\$.].

A NEAT summation of the music in this score, set forth with clean detail and well-shaded tone. The recording is wholly successful.

No. 5 in D ("The Lark"). *Philharmonic Quartet.* D-20181-2-\$1. [*f\$\$.].

THERE is no other version of this celebrated work—hence the recom-

mendation for this performance. The playing is tolerably understanding, but the recording is thin, the surfaces noisy.

No. 6 in E flat. *Pro Arte Quartet.* V-Set 525-\$7.50 (not available separately). [**ff\$\$.].

WERE it not for some undependable fiddling by Onnou, and an occasional deference to that lead by other members of the ensemble, this performance could be heartily endorsed. There is a strong feeling for the music in the interpretation that, nevertheless, makes its effect.

OPUS 74

No. 1 in C. *Pro Arte Quartet.* V-17276-7-\$2. [**ff\$\$.].

IN COMMON with the other performances in V-Set 689 this is a better representation of the Pro Arte Quartet's ability than those in the albums immediately preceding it. There are little falsities here and there, but they are of minor consequence.

OPUS 76

No. 2 in D minor (Andante only). *Lener Quartet.* C-68424-\$1. [**ff\$\$.].

ONE could scarcely find a more beautiful slow movement in all of Haydn, but it is rather regrettable that it must be taken in this disjointed form, away from the music that surrounds it. The performance is excellent.

No. 3 in C ("The Emperor"). *Lener Quartet.* C-Set 246-\$4.50. [**f\$\$.].

Pro Arte Quartet. V-Set 526-\$7.50 (not available separately). [**ff\$\$.].

SINCE the Pro Arte performance is available only in the complete set, the purchaser who is interested primarily in this work has no choice but the Lener issue. Its least attractive feature is the recording, which is more than a little weak, with the quartet an unfortunate distance from the microphone. The

No. 2 in F. *Pro Arte Quartet.* V-Set 527-\$7.50 (not available separately). [**ff\$\$.].

AN EFFICIENT, crisp performance, sensitively conceived and set forth with consistent control. The round, well-centered tone of the ensemble is especially perceptible in this recording.

playing, especially of the wonderful variations, is strongly emphasized and knowingly phrased. It is worth noting, however, that for the additional investment the Pro Arte album offers not only a decidedly better recording but also a generally more unified performance and two additional quartets—opus 20, No. 5, and opus 50, No. 3.

Slow movement only. *Elman Quartet.* V-6634-\$1. [*f\$\$.].

THIS is a drastically abbreviated synopsis of the movement, noted exclusively for the luscious sound of Elman's fiddle. However, it is in no way a representative form of these variations.

No. 4 in B flat. *Pro Arte Quartet.* V-15574-5-\$2. [**ff\$\$.].

A LITTLE more animation would be welcome in this performance, but it

is otherwise a highly satisfactory interpretation and well-reproduced.
No. 5 in D ("Largo"). Roth Quartet. *C-Set* 400—\$5. [**ffff]. **Lener Quartet.** *C-Set* 125—\$3.50. [*f\$\$.]
 As one of the earliest efforts of the "new" Roth Quartet on records, the playing is marred by ensemble flaws and tonal roughnesses that have been far fewer in subsequent releases. However, that is no consola-

tion for those who are seeking a recommendable performance of *this* work; and I can only add that the prevailing spirit of the work is heavy and earthbound. The "Largo" is the section most persuasively played, but it has little tonal shimmer or warmth. The Lener performance is more impulsive but even rougher and less well-reproduced.

OPUS 77

No. 2 in F. Pro Arte Quartet. *V-Set* 527—\$7.50 (*not available separately*). [**ffff].

THIS performance has many things in its favor, but accessibility is not one of them. As the notation indicates, it is one of those sold only in complete albums. For those who

might be tempted, there should be the warning that in conjunction with Onnou's capable leadership, his careful dynamics and phrasing, one must accept more than a casual amount of false intonation. The recording is good.

SONATAS FOR PIANO

No. 1 in E flat. Vladimir Horowitz. *V-Set* 8489-90—\$2. [*ffff].

THE recording is decidedly harpy, but the flashing grace of the playing, the taste and beauty of it are heartwarming.

No. 3 in E minor. Jacob Feurring. *T-Set* 1309—\$1. [*f\$\$.].

I CANNOT enthuse about the tone of the instrument Feurring uses, nor does the reproduction make it more attractive. His interpretation is animated by a good deal of care, but the dynamics, though plentifully varied, are inclined to be explosive, overly sharp.

No. 5 in C. Feurring. *T-Set* 1308—\$1. [*f\$\$.].

SEE entry above.

No. 7 in D. Feurring. *T-Set* 1310—\$1. [*f\$\$.]. **Ernst Victor Wolff.** *C-Set* X158—\$2. [**f\$\$.].

THERE is little basis for a choice between these two performances, for the Wolff interpretation, though better recorded, is no nearer the spirit of the work than the Feurring. The advantage of the latter is in its fewer number of breaks, for it is presented on a single twelve-inch record, against the three ten-inch sides used by Wolff. On the other hand, the Wolff album also includes the presto movement of sonata No. 11, well-played.

TRIOS

PIANO, FLUTE, AND CELLO

In D major, B. & H. No. 30. Albert Leveque, piano, René Le Roy, flute, and Lucien Kirsch, cello. *M-Set* 8—\$3.50. [**ffff].

THE amazing musicianship of Le Roy and Leveque, the refinement and

subtlety of their taste are finely attested in this performance. The recording has its deficiencies, but not enough to diminish the quality of the interpretation.

STRINGS

In C. *Pasquier Brothers*. G-69687—\$1.
[**ffff\$\$.]

FOR precision of ensemble, musical understanding, and expressiveness, it would be difficult to find a higher

tribute to the abilities of the Pasquiers than their playing here of an unidentified Minuet and Fugue. The recording is excellent.

STRINGS AND FLUTE

No. 1 in D. *Le Roy, Jean Pasquier, and Etienne Pasquier*. M-1071—\$1.50.
[**ffff\$\$.]

No. 2 in G. *Same as above*. M-1072—
\$1.50. [**ffff\$\$.].

No. 4 in G. *Same as above*. M-1073—
\$1.50. [**ffff\$\$.].

No. 6 in D. *Same as above*. M-1074—
\$1.50. [**ffff\$\$.].

THOSE who are willing to acknowledge remarkable musicianship, re-

gardless of the form in which it is conveyed, will find in this group of records an experience to treasure. It can hardly be pretended that the music represents the finest expression of Haydn's genius, but its effect is enormously enhanced by the skill and conscientiousness of the artists. Le Roy, in particular, performs heroically. (The label describes these as "Divertimenti.")

CELLO AND TWO FLUTES

No. 1 in C. *Henri Bowé and Frederick Wilkins, flutes, and Sterling Hunkins*. M-1024—\$1.50. [**f\$\$.].

No. 3 in G. *Same as above*. M-1025—
\$1.50. [**f\$\$.].

THE quality of these performances is not de luxe, but it is careful, animated, and capably recorded.

VARIATIONS

In F minor. *Paderewski, piano*. V-14727
—\$1. [*f\$\$.]. *Ernst Victor Wolff*. C-
69876—\$1. [**f\$\$.].

THAT there are subtleties and refinements in Paderewski's performance cannot be denied, but they are much obscured by recalcitrant fingers

and a curious idea of the musical values in Haydn's creation. The recording is feeble. Wolff's dullish performance is much better recorded, but I cannot find enough merit in the playing to endorse it wholeheartedly.

MISCELLANEOUS VOCAL WORKS

Seven Last Words of Christ.

SEE Quartets for Strings, Opus 51,
p. 196.

Die Beredsamkeit; Harmonie in der Ehe.
Madrigal Singers conducted by Leh-

man Engel. G-100—\$1.50. [**ff\$\$.].

THESE are hardly faultless examples of recording, but the music is sung with great spirit, and the discipline of the group is good.

HINDEMITH, PAUL

CONCERTOS FOR VIOLA AND ORCHESTRA

Der Schwanendreher. *Paul Hindemith, viola, and Fiedler's Sinfonietta*. V-Set 659—\$3.50. [**ffff\$\$.].

IF THE composer objects to the roughness of the interpreter's tone, he has no one but himself to blame—

for, of course, the two are identical. However, there is abundant energy in the playing, and the performance of the crack little orchestra (a Boston Symphony unit) is splendid. The recording is first-rate.

Kleine Kammermusik, opus 24, No. 2. *Los Angeles Wind Quintet. C-Set XI49—\$2. [**ffff\$].*

NONE of the members of this group has an international or even a national reputation, but the playing is remarkably even, accurate, and

polished. For the curious, the names of the players are: Haakon Bergh, flute; Gordon Pope, oboe; D. H. McKenney, clarinet; Don Christlieb, bassoon, and Jack Cave, horn. The recording is splendidly balanced and well-defined.

QUARTET FOR STRINGS

No. 3, opus 22. *Coolidge Quartet. V-Set 524—\$3.50. [**ff\$\$].*

THERE is remarkable scholarship as well as first-rate musicianship in the Coolidges' performance of this score, though the tone of the ensemble is a little shrill. It has the

bite and firmness needed to convey Hindemith's patterns. The performance would be more admirable were Kroll's tendency to play sharp better controlled. The reproduction is excellent.

SONATAS

PIANO, FOUR HANDS

"1938." *Jesús María Sanromá and Paul Hindemith. V-Set 637—\$4. [**ffff\$]. WHETHER Hindemith is a less effective pleader for his own cause as violist or pianist is a consideration that could be extensively argued.*

However, the needs of this work are principally muscular, and he supplies them in sufficient quantity, delegating finesse to Sanromá. Together they comprise an admirable ensemble.

PIANO AND VIOLA

Opus 11, No. 4. *Primrose and Sanromá. V-Set 547—\$2.50. [***ffff\$].*

HERE is a truly de luxe performance, in which every subtlety of the music is lined with gold. Primrose is at his miraculous best and Sanromá supports him with implacable energy. The recording is notably good.

THERE are no superlatives for this performance, save for "Effort," which may be marked A. However, the difference in pure sound between this and the performance above is enormous. The essentials of the music are delivered, but hardly with persuasive eloquence.

No. 3, "1939." *Hindemith and Sanromá. V-Set 572—\$3.15. [**ff\$\$].*

VIOLA ALONE

Opus 25, No. 1. *Hindemith. C-17083-4-5—\$2.25. [**ff\$\$].*

BY SOME unpredictable alchemy Hindemith's tone here is less gritty than it customarily is, and the vigor

with which it is impelled cannot be gainsaid. In a word, the potent force of Hindemith's own intellectual processes comes straight to the listener.

VOLONCELLO ALONE

No. 3. *Emanuel Feuermann. C-69001—\$1. [**ffff\$].*

AN *excelsis* of virtuosity and musicianship, richly recorded.

TRAUERMUSIK

For Viola and Orchestra. *The composer, with string orchestra led by Reibold. V-15643—\$1. [**ff\$\$].*

THE one incontestably disaffecting element in this memorial piece for

the late George of England is the nasal, scratchy and poorly controlled viola playing of Hindemith himself. The string orchestra is obviously a superior group; it is well conducted

by Reibold, and the reproduction of it (when it can be heard alone) is

eminently suave. But the Hindemith viola! . . .

TRIO FOR STRINGS

No. 2. *Hindemith Trio*. C-Set 209—\$3.50. [**ffff\$].

SINCE this group includes the greatly gifted Simon Goldberg and Emanuel Feuermann, as well as Hindemith,

its executive qualities are of the highest. There is enormous conviction in the performance, and the recording, despite its age of at least half a dozen years, remains good.

VIOLA AND CELLO

Scherzo for cello and viola. *Emanuel Feuermann and Paul Hindemith*. C-DB1305—\$.75. [*ff\$].

THE contrast between Feuermann's silky cello and Hindemith's husky

viola is perhaps sharper than was intended, but it does serve to emphasize the line of each instrument. The recording is fairly good.

HOLST, GUSTAV

ORCHESTRAL WORKS

Planets Suite. *Composer conducting the London Symphony Orchestra*. C-Set 359—\$7.50. [*fff\$]. "Mars" only. *Albert Coates and Symphony Orchestra*. V-11808—\$.1. [**ffff\$].

THE misleading number of the Columbia set should not lead the listener to anticipate recording of the quality, say, of the third volume of the Delius Society or Beecham's version of Mozart's "Paris" symphony, which are within a few figures of it. The fact is that this is the old, original recording of *The Planets*, merely relisted. As such it is still a creditable job, considering its age, and one that demonstrates Holst's ability to extract the shapes of his music from the orchestra. The Coates recording of the single section is considerably superior in tonal mass and impact and should be substituted in the complete work for the Holst disk.

St. Paul's Suite. *Boyd Neel and String Orchestra*. D-20171-2—\$.1. [**ff\$]. *Jacques String Ensemble*. C-17113-4—\$.1.50. [**ff\$].

THERE is little performing margin between these two issues, but my preference is for the Neel version, which has a bit more artistic impulse. The surfaces are grittier than Columbia's, the string tone not as suave; but the deficiencies are not sufficient to be an annoyance, especially since there is an inducement of economy also.

Marching Song, opus 22, No. 2. *Hastings Philharmonic Orchestra conducted by Julius Harrison*. D-25714—\$.75. [*ff\$]. *London Symphony Orchestra conducted by Holst*. C-69526—\$.1. [**ff\$].

THESE performances are about of equal quality, but the listener's purpose will doubtless be served as well by the cheaper one.

VOCAL WORKS

Dives and Lazarus. *Choir conducted by Arnold Goldsbrough*. D-20215—\$.50. [*ff\$].

God Rest You Merry, Gentlemen. *Choir conducted by Goldsbrough*. D-20215—\$.50. [*ff\$].

THESE two tasteful arrangements of carols are intelligently performed, but the recording is dull.

Mid-Winter. Madrigal Chorus directed by Lehman Engel. C-321M—\$.75. [*ff\$].

THE quality of the voices is not remarkable, but the ensemble is good.
Wassail Song. BBC Choir directed by Woodgate. D-25547—\$.75. [**ffff\$].
This Have I Done for My True Love. Same

as above. D-25547—\$.75. [**ffff\$].
 THE excellent chorus delivers the music cleanly and with good emphasis.

HONEGGER, ARTHUR

CONCERTO

Concertino. Eunice Norton, piano, and the Minneapolis Symphony Orchestra conducted by Eugene Ormandy. V-8765—\$.1. [**ffff\$].

IT IS half a dozen years since this recording was new, but the quality of it remains remarkably satisfying. Norton possesses precisely the dry,

uninflected kind of tone that the work requires, also the sharp rhythmic sense. Ormandy and the orchestra collaborate extremely well. The recording tends to be edgy in the high frequencies, but it is otherwise ample in sonority and well-balanced.

ORCHESTRAL WORKS

Chant de Nigamon. Pasdeloup Orchestra directed by Rhené-Batône. D-25638—\$.75. [*ffff\$].

IT IS worth enduring the tortures of this grinding surface and the tubby-ness of the orchestral reproduction to sample the imaginative essence of this remarkable work. The uncommon orchestration alone should merit a new recording for the score.

Pacific 231. Piero Coppola and the Continental Symphony Orchestra. V-9276—\$.1. [**f\$\$]. Honegger and the Grand Symphony Orchestra. D-25206—\$.75. [*ffff\$].

JUST what the identity of these orchestras might be is not clarified by the label designations, which are plainly uninformative ones. There is little margin of skill between them, though the one directed by Coppola is much better recorded. On the other hand, Honegger makes a consistent musical structure of the notes in his performance, whereas Cop-

pola is more concerned with conveying a sound picture. Everything considered, I would prefer to own the Honegger version for its more legitimate musical interest.

Pastorale d'Été. Honegger and the Grand Symphony Orchestra. D-25199—\$.75. [*ffff\$].

AS THIS work is essentially a compendium of orchestral effects, the fuzzy, indefinite recording is a major disadvantage.

Rugby. Honegger and the Grand Symphony Orchestra. D-25389—\$.75. [*ff\$].

THE playing by the orchestra is excellent, but the reproduction is thin and shrill.

Tempest (Prelude). Honegger conducting the Grand Symphony Orchestra. D-20072—\$.50. [*ff\$].

RE-RECORDING is in order for this worth-while piece. The deficiencies of this version are much the same as those noted directly above.

WORKS FOR ORCHESTRA AND VOICES

JUDITH

Cantique funèbre; Invocation; Fanfare; Incantation; Interlude; Cantique des vierges; Cantique de la victoire. Coe-cilia Chorus of Antwerp, soloists,

and orchestra conducted by L. deVocht. C-Set X78—\$.25. [**ffff\$]. THE thrust and excitement of this music, its superbly conceived texture

are magnificently delivered by the performers under deVocht. One's only regret is that not more of the

score was recorded. The reproduction is excellent in balance and fidelity.

LE ROI DAVID

*De mon coeur jaillit un cantique; Psaume de pénitence; Psaume; La mort de David; and Alleluia. St. William's Chorus and the Strasbourg Municipal Orchestra conducted by Charles Munch. D-25517-8—\$1.50. [**ffff\$]. THE sound tends to blur a bit, but it is otherwise generously resonant,*

and faithful to the original timbres. Munch leads a performance of high quality and is probably not responsible for the subordination of the orchestra to the choir in the sound that reaches the listener. Here, too, one regrets that the score is available only in small segments.

HUMMEL, J. N.

*Quartet in G. Coolidge Quartet. V-Set 723—\$2.50. [**ffff\$].*

THE deftness, animation and balance of the performance are much to the advantage of this lively work. It is reproduced with excellent clarity and definition.

*Rondo Favori in E flat, opus 11. Eileen Joyce, piano. D-25228—\$.75. [**ffff\$]. THAT secure stylist, Joyce, is as impressively able in this music as she is in Liszt's "Walderauschen" on the reverse side. The piano tone of the recording is clangy, but not unbearably so.*

HUMPERDINCK, ENGELBERT

OPERA

HÄNSEL UND GRETEL

*Overture. Howard Barlow and the CBS Orchestra. C-17219—\$.75. [**ffff\$]. Adrian Boult and the BBC Orchestra. V-11929—\$1. [**ffff\$]. Paul Minssart and the Paris Philharmonic Orchestra. D-25092—\$.75. [*f\$\$.]*

BOTH for economy and efficiency, the Barlow version is definitely superior to its competitors. Boult uses a larger orchestra, but the American is large enough for the purpose, and robustly recorded. The Minssart performance is routine, the recording poor.

*Dance Duet (Act I). Conchita Supervia and Ines Ferraris. D-25872—\$.75. [*f\$\$.]*

No, the listing of singers is not a misprint! Supervia is one of the singers, and an Italian text is used. The recording is inferior. There may be

those, however, who will want to treasure this as a curio.

*Hexenritt (Act II). Frieder Weissmann conducting an unidentified orchestra. D-20434—\$.50. [**f\$\$.]*

THERE is no remarkable amount of excitement in this performance, though the orchestra is capable and the reproduction better than fair.

*Sandman's Song; Evening Prayer. Meta Seinemeyer and Hélène Jung. D-25431—\$.75. [**ffff\$]. Elisabeth Schumann. V-1948—\$.75. [**ffff\$].*

For musical purposes, the Seinemeyer-Jung performance is much to be preferred, if only for its inclusion of an orchestra in place of the piano used by Schumann. However, the latter has valid attractions of its own, for both parts in the "Prayer" are sung by Schumann, and

with high success, through skillful use of dubbing. Needless to say, she is an ideal choice for music of this sentimental charm, but the piano (and the bird-calls interpolated into the "Prayer"!) are hardly representative of Humperdinck's intention.

Dream Pantomime. *Barlow and the CBS Orchestra.* C-17220—\$.75. [**ff\$]. *Boult and the BBC Orchestra.* V-11832—\$.1. [**f\$\$].

THE values here (both musical and monetary) are identical with those discussed in the performances of the overture by the same forces. The judgment, too, is the same—Barlow over Boult, by a comfortable margin. *Witch's Song and Gingerbread Waltz. Seinemeyer and Jung.* D-25431—\$.75. [**ff\$].

THE singing is delightful, the recording sufficiently clear.

Gingerbread Waltz. *Frieder Weissmann and an unidentified orchestra.* D-20434—\$.50. [**f\$\$].

THIS is an orchestral version, without voices. A capable job, but not exceptional in any respect. The recording is fairly good.

Finale. *Friedel Schuster, soprano, Elisabeth Friedrich, soprano, Alfred Göbel, baritone, chorus, and orchestra.* D-20435—\$.50. [**f\$\$].

THE voices are no more than passable in quality, but the singing is intelligent, the spirit of the scene charmingly conveyed. There is good body in the recording of chorus and orchestra.

N.B.: There are several groups of excerpts presenting the opera in narrative form, but their musical qualities are indifferent, the voices and instrumental backgrounds used hardly discussible in critical terms.

SONGS

Weihnachten. *Ernestine Schumann-Heink.* V-6723—\$.1. [**ffff\$].

ONE of the astonishing records in the catalogue, this finds Schumann-Heink, who began her career almost

simultaneously with the phonograph, still possessed of enough voice to make a deeply moving experience of this song (in 1927). The recording is electrical and thoroughly good.

IBERT, JACQUES

Concertino. *Marcel Mulé, saxophone, and orchestra conducted by Philippe Gaubert.* V-Set 588—\$.250. [**ffff\$]. ONE could hardly hear the legitimate possibilities of the saxophone more completely exploited than they are on this recording. Mulé is an artist of high accomplishments, and the piece would be interesting even without its specialized character. Gaubert conducts well, and the reproduction is first-rate.

Divertissement. *Arthur Fiedler and the Boston "Pops" Orchestra.* V-11951-2—\$.2. [**ffff\$].

THE charm and imagination of this sprightly work are beautifully realized by Fiedler. He is perfectly

aware of the extent to which it complements his particular talents and he makes fullest possible use of the opportunity it presents.

Éscales. *Walther Straram and the Orchestre des Concerts Straram.* C-Set X16—\$.250. [*fff\$].

ALTHOUGH this recording has reached the age where retirement is indicated, its period of service should be extended because of the attractive qualities of the music, the solid merits of the performance, and the lack of an alternative version. Straram's sympathy for the work is apparent, and the orchestra obeys him well. The tone of the reproduction is coarse and lacking in bass.

Histoires No. 2: Le Petit Ane Blanc. *Marthe Rennesson, piano. D-20615—\$50. [*f\$].*

RENNESSEN plays this delightful piece with proper imagination and excellent tonal coloring. However, the piano is inadequately reproduced.

Histoires No. 3: A Giddy Girl. *Jean Den-*

*tery, piano. D-20625—\$.50. [*fff\$].* THIS would be more effective tone-painting were the colors of the instrument better reproduced. The performance is thoroughly able.

Piece for Solo Flute. *Marcel Moyse, flute. C-17066—\$.75. [**fff\$].* A BRILLIANT performance, faultlessly reproduced.

INGHELBRECHT, DÉSIRÉ

Dernières Nurseries. *The composer conducting the Orchestre Symphonique de Paris. C-69339—\$.1. [*fff\$].*

A DELIGHTFUL work wholly unknown in this country and soundly attractive. The bassoonist who plays the

solo for his instrument is particularly good, though the orchestra as a whole plays well. However, the recording is a little too "studioish" for my taste.

IPPOLITOV-IVANOV, MICHAEL

CAUCASIAN SKETCHES

Complete set. *Fiedler and the Boston "Pops" Orchestra. V-Set 797—\$.350. [**fff\$].*

BY INGENIOUSLY combining the various separate Fiedler records listed below (and in the case of "In the Mosque" dubbing the two sides of a 10-inch disk onto a single 12-inch side) Victor has produced the only complete version, in album form, now available. The intent was to make the work available for automatic machines, but there is no reason why the prospective purchaser should not buy the records as now available, with the boon of the unbroken "In the Mosque" and an odd-side containing the "Procession" from "Coq d'Or" to justify the added expenditure. The individual items are described below.

In the Mountain Pass. *Arthur Fiedler and the Boston "Pops" Orchestra. V-12460—\$.1. [**fff\$]. Victor Symphony Orchestra. V-36017—\$.75. [*f\$\$].*

THERE is no contest between these two disks, for the Fiedler performance is a highly artistic achievement, the other none at all. However, it may be pointed out that the cheaper record also offers the third section of the suite, as noted below.

In the Village. *Fiedler and the Boston "Pops" Orchestra. V-11883—\$.1. [**fff\$]. Philadelphia Orchestra, Stokowski conducting. V-6514—\$.1. [*fff\$].*

THE excellent Fiedler direction is much enhanced by first-rate reproduction. The older Stokowski record is notable for the remarkable woodwind playing, but the age of the disk (more than fifteen years) is a serious handicap.

In the Mosque. *Fiedler and the Boston "Pops" Orchestra. V-4526—\$.75. [**fff\$]. Victor Symphony Orchestra. V-36017—\$.75. [*f\$\$].*

THE symbols are only a suggestion of the gap in quality between the cleanly articulated performance un-

der Fiedler and the routine job of the anonymous competitor. The answer is obvious.

Procession of the Sirdar. *Philadelphia Orchestra conducted by Stokowski.* V-1335—\$.75. [**f\$\$.] **Fiedler and the Boston "Pops" Orchestra.** V-11883—\$.1. [**f\$\$.]

HERE the cheaper performance is the better one, for Stokowski's ten-inch disk is more volatile and fanci-

ful than the heavier, more pretentious treatment of Fiedler on a twelve-inch disk. However, the latter also includes the second section of the suite, as noted in that place, and thus the purchaser has no extra expenditure if he is assembling the complete suite of pieces. However, the qualification of the performance still stands.

IVES, CHARLES

Barn Dance. *Nicolas Slonimsky conducting the Pan-American Orchestra.* NMQ-1013—\$.2. [*f\$\$.].

THE performance is energetic, the playing acceptable, but the recording of this morceau is shoddy. Surface noise and poor quality of sound are no favor to an appreciation of Ives' invention.

SONGS

Charlie Rutlege; Evening; Our Street; Resolution; The Greatest Man; Two Little Flowers. *Mordecai Bauman, baritone, with Albert Hirsh, piano.* NMQ-1412—\$.2. [**f\$\$.].

To THIS taste, Ives' talent is best represented in his songs, and particularly "Charlie Rutlege" and "The Greatest Man" in this group. Bauman is an exceptionally understanding interpreter, possessed not only of a serviceable voice but also of an excellent literary sense for the texts. Albert Hirsh is the skillful pianist, and the recording is better than the average of this organization.

In the Night. *Slonimsky and the Pan-American Orchestra.* NMQ-1013—\$.2. [*f\$\$.].

THE specifications of the foregoing record also apply to this, save with stronger emphasis. This is a purely atmospheric piece, of which little emerges because of the atrocious reproduction.

JANNEQUIN, CLÉMENT

Au joli jeu. *Dr. H. Opiensky conducting Madrigal Group.* V-22075—\$.50. [**f\$\$.].

DESPITE the low price and the unpromising classification (in Victor's "educational" list) this is a gem of

General Booth Enters Heaven. *Radiana Pazmor, soprano, with Généviève Pitot, piano.* NMQ-1112—\$.2. [*f\$\$.]. THE Pazmor voice tends to thin out at its top, and the singer is not always careful to guard against forcing. However, there is fine spirit in the singing and a thorough understanding of the material. The recording is fair.

67th Psalm. *Madrigal Singers directed by Lehman Engel.* C-17139—\$.75. [**f\$\$.].

A CAREFUL performance, sung with good technical finish. The voices of the individual singers are only fair, and the recording is dull in tone.

a record, magnificently sung and excellently recorded. It is highly recommended.

Chant des oiseaux. *Madrigal Singers conducted by Lehman Engel.* C-9134—\$.1. [**f\$\$.].

ENGEL's performance of the masterful score is sensitive, though the singers are not always able to give him the effects he wants. The recording is good.

Petite nymphe folastre. The Madrigalists. M-214—\$1. [*ff\$\$].

AN INTELLIGENT performance. There is not much "live" quality in the recording.

JÖRNEFELT, ARMAS

Berceuse; Praeludium. John Barbirolli's Chamber Orchestra. V-4320—\$.75. [*ff\$\$]. *Victor Symphony Orchestra conducted by Rosario Bourdon.* V-20374—\$.50. [*f\$\$]. *Praeludium only. Henry Wood and the Queen's Hall Orchestra.* D-25617—\$.75. [*ff\$\$].

THE Barbirolli performance, with its elasticity and good shading, is

the best among these. The cheaper Victor version is no economy, for the playing is much inferior and the recording no better. For those who want the contrasts of a large orchestra in the "Praeludium," the Wood performance will be satisfying, but they must also accept inferior recording and a ceaseless grind of surface sound.

KALLINIKOV, BASIL SERGEIVICH

Symphony No. 1 in G minor. Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky. V-Set 827—\$4.50. [*ff\$\$].

THE addition of this work to the recorded literature will not raise many temperatures, but it will provide another small territory to the vast area conquered by the phonograph. The plentiful energy of Sevitzky's direction is not comple-

mented by the subtlety and strength one would hear were the name prefaced by the letters K-o-u-s, but the justice to the composer is fair if not complete. Sevitzky's orchestra sounds a bit smaller than the groups one is accustomed to hear in music of this scope, and the tone of the strings is somewhat glassy, but the playing and reproduction are otherwise admirable.

KODÁLY, ZOLTÁN

Dances from Galanta. Boston "Pops" Orchestra conducted by Arthur Fiedler. V-Set 834—\$2.50. [***ff\$\$].

THE insistent care of Fiedler's performance and the volatile brilliance of the men under his baton are both evident in this remarkably successful recording. One could hardly find a better specimen of contemporary recording skill, and the music reaches the ear cleanly, freely, potently.

Háry János Suite. Minneapolis Symphony Orchestra conducted by Eu-

gene Ormandy. V-Set 197—\$3.50. [*ff\$\$].

ORMANDY's lively performance of this score remains a delight, despite six years' life in the record catalogues. The orchestra plays with excellent discipline and with a good deal of relish for the task.

Evening. Augustana Choir, conducted by Henry Veld. V-1937—\$75. [*ff\$\$].

THE rich, vigorous tone quality of this choir would be a pleasure to

hear under any circumstances—it is doubly so when the music is as suitable for it and as inherently satisfying as this work is. The recording is excellent.

Il pleut dans la ville. Nathan Milstein,

*violin. C-17111—\$.75. [**ff\$\$.]. MILSTEIN plays this trifle (which does not occupy even the full side of a ten-inch record) with impressive elegance and control. It is well-recorded.*

KORNGOLD, E. W.

OPERAS LIED DER LIEBE

*Du bist mein Traum: Man glaubt so gern. Richard Tauber with orchestra conducted by the composer. D-20259—\$.50. [**ff\$\$.].*

*Dort rauscht und plauscht der Wienerwald. Tauber and Korngold. D-20261—\$.50. [**ff\$\$.].*

THESE excerpts from an operetta based on Johann Strauss themes have the consistency of glucose and the specious sparkle of rock candy. They are performed with an infinite enthusiasm for both elements.

DIE TOTE STADT

*Glück, das mir verblieb. Lotte Lehmann and Richard Tauber, with orchestra conducted by Georg Szell. D-29012—\$.1. [**ff\$\$.].*

BOTH vocalists are in excellent shape on this disk, which is finely directed by Szell and capably recorded. There is no reason, however, why it should cost more than many choicer records in the Decca catalogue.

*Ich werde sie nicht wiedersehen. Tauber, with Szell conducting. D-29012—\$.1. [**ff\$\$.].*

ONE of the best recorded examples of Tauber's special skills. The reproduction of his voice is excellent. *Marietta's Lied. Irene Jessner, soprano, with orchestra led by Bruno Reibold. V-17256—\$.1. [**ff\$\$.].*

JESSNER'S voice has the shrillness if not the expressiveness usually associated with this air, and Reibold conducts helpfully. The recording is quite good.

DAS WUNDER DER HELIANE

*Ich ging zu ihm. Lotte Lehmann, soprano, with orchestra directed by Manfred Gurlitt. D-25805—\$.75. [**ff\$\$.].*

TUBBY studio recording and excessive surface sound minimizes the quality of Lehmann's fine singing.

KREISLER, FRITZ

*Quartet in A Minor. Kreisler Quartet. V-Set 335—\$.450. [**ffff\$\$.].*

NOT the least of the interests in this album is the personnel, and the performance, of the quartet. Its leader, of course, is Kreisler, assisted by such excellent performers as Thomas Petrie, long second violinist

of the London Quartet, William Primrose, virtuoso violist, and Lauri Kennedy, cellist. The performance is as fine as one would expect of these musicians, and it is splendidly recorded. Musically it is on the genial level of Kreisler's brief violin pieces, though the quartet medium

is sensitively understood and well utilized. In the first movement one hears a Smetana-Dvořák quality, which suggests what the Kreisler talent might have amounted to had it not been diluted by his own particular kind of romanticism. The recording is good.

VIOLIN AND PIANO WORKS

No attempt has been made to track down every odd recording of all of Kreisler's considerable list of morceaux. The group below concerns itself with the best-known pieces in more, or less, legitimate performances.

Caprice Viennois. *Kreisler and Franz Rupp.* *V-14690-\$1.* [**ff\$\$.] *Tossy Spiwakowsky, violin.* *D-25786-\$75.* [*ff\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* *V-8284-\$1.* [**ff\$\$.]

To say that such a piece as this is tailor-made for Kreisler's special abilities is merely to repeat the composer's name. This particular recording (he has made several) is masterfully played and gains from the sharp collaboration of Rupp. Spiwakowsky does a first-rate job in his own right, but it is indifferently recorded. Aside from some slushy phrasing, the Ormandy performance is also apt for the music.

Gitana. *Fritz Kreisler.* *V-1950-\$75.* [**ff\$\$.]

ABLY played, well-recorded.

Liebesfreud. *Kreisler.* *V-1891-\$75.* [*ff\$\$.] *The same.* *V-6608-\$1.* [*ff\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* *V-8285-\$1.* [**ff\$\$.]

EACH of the Kreisler records has its attractions, for the second includes the "Liebeslied" as its companion piece. On the other hand, the first choice above is a considerably newer recording and also a more spirited performance, though the intonation is occasionally dubious. Ormandy's version is thoroughly acceptable.

Scherzo à la Dittersdorf. *Kreisler Quar-*
tet. *V-14252-\$1.* [**ff\$\$.]

THE implications of the title are fully borne out by the work, which is performed with excellent skill by the same musicians heard in the quartet above. The recording is similar in quality.

Liebeslied. *Kreisler.* *V-1950-\$75.* [**ff\$\$.] *The same.* *V-6608-\$1.* [*ff\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* *V-1659-\$75.* [*ff\$\$.] *Raphael, concertina.* *D-23006-\$75.* [**ff\$\$.]

THE discussion of the disks above also applies to the two Kreisler versions of the "Liebeslied." My preference again is for the newer recording, despite its lesser mechanical skill. Ormandy does a typically competent job with his orchestra in this piece. Though the concertina is not one of the instruments I would take to a desert island with me, it is incredibly well-played by Raphael in this piece. He also has the manner of the music completely under control.

Old Refrain. *Kreisler.* *V-1465-\$75.* [*ff\$\$.] *James Melton, tenor.* *V-22336-\$50.* [**ff\$\$.]

A POOR recording job, dull in tone and empty of resonance, mars the good performance by Kreisler. Melton sings nasally but with a proper sentimentality. His voice is well-recorded.

Praeludium and Allegro. *Yehudi Menuhin.* *V-1863-\$75.* [**ff\$\$.]

THERE is plenty of rhythmic pulse in Menuhin's playing, but his tone is more than a little attenuated, especially in the high positions. His performance is well-recorded, though the instrument sounds a little distant from the mike.

Rondino on a Theme by Beethoven. *Kreisler.* *V-1386-\$75.* [**ff\$\$.]

THE phrasing is thoroughly lush, but one can hardly take the per-

former to task for his conception of a piece he wrote himself. It is not hard to auralize a more robust performance, however. The recording is good.

Schön Rosmarin. *Kreisler.* V-1386—\$.75. [*ff\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* V-1659—\$.75. [***ff\$\$.]

THOUGH this performance by Kreisler shares a disk with the one directly above, it is a much inferior reproduction, apparently made under quite different circumstances. The surface, moreover, is distinctly bad. Here he plays very well. The

Ormandy performance is savory and acceptably reproduced.

Tambourin Chinois. *Kreisler.* V-6844—\$.1. [*ff\$\$.] *The same.* V-14690—\$.1. [***f\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* V-8284—\$.1. [***ff\$\$.]

My choice between the two *Kreisler* records goes to the earlier one, for the reproduction of the later issue is not sufficiently an improvement to offset its erratic intonation and over-sophisticated phrasing. Ormandy and his orchestra do a characteristically businesslike performance of the good arrangement they use.

KŘENEK, ERNST

OPERA

JONNY SPIELT AUF

Leb' wohl, mein Schatz; Nun ist die Geige mein. *Ludwig Hofmann, bass.* D-25003—\$.75. [*ff\$\$.]

AS WELL as providing a memento for the curious of one of the operatic "sensations" of the 'twenties, this disk shows the voice of Hofmann in infinitely better condition than it was at any time during his Amer-

ican career. He sings both episodes well, with ample dramatic understanding. The recording is thinnish. *Medley.* *Dajos Béla Orchestra.* D-25785—\$.75. [*f\$\$.]

A TRIBUTE to the brief public acclamation of this opera, the playing and recording are of typical dinner-music quality.

PIANO WORKS

Eleven Pieces, opus 83. *Křenek, piano.* C-Set X171—\$.2. [***ff\$\$.]

ACCORDING to the composer's word, these works were designed for students, but they are a truer representation of the composer's basic

attitude toward music than anything else of his available on domestic records. The playing is excellent, the recording an accurate reflection, no doubt, of his rather dry pianism.

LALO, ÉDOUARD

CONCERTOS

VIOLIN

Symphonie Espagnole. *Menuhin and the Paris Symphony Orchestra conducted by Georges Enesco.* V-Set 136—\$.45. [*f\$\$.] *Hubermann and the Vienna Philharmonic Orchestra conducted by Georg Szell.* C-Set 214—\$.35. [*ff\$\$.]

THE Menuhin performance is given nominal preference here only because it contains all five movements of the score rather than the four included in the Hubermann (he omits the rarely played Intermezzo). However, there are scarcely any more

tangible virtues in the album, for Menuhin's playing is coarse and juiceless, with little response to the particular kind of romanticism to be found in this score. Hubermann's treatment is at best erratic, but its high points are noble fiddling indeed. There is enormous vitality in the opening lash of sound and re-

current examples of the enkindling touch that makes him unique among violinists. On the other hand, simple passages are often a shade out of tune, and the recording is definitely antiquated. But it is a better stop-gap (and possessed of some enduring values) than the Menuhin until a new version is available.

VIOLONCELLO

In D minor. *Maurice Maréchal and orchestra conducted by Philippe Gaubert. C-Set 185—\$3.50. [*ff\$\$].* THERE is first-rate competence in the soloist's performance, and the or-

chestra provides him with a reasonably efficient background. However, the recording is of the studio type, which is now fairly outmoded for works of this scope.

OPERA

LE ROI D'YS

*Overture. Gabriel Pierné conducting the orchestra of the Concerts Colonne. D-25380-1—\$1.50. [*fff\$].*

Most of the music in this work will be found on these disks, though the reproduction of it is drab and lacking in life. However, it is a tolerable investment since it is the only available performance.

*Aubade. Edmond Clément. V-6062—\$1. [*ffff\$]. Richard Crooks. V-15453—\$1. [**fff\$]. Tino Rossi. C-4185—\$7.50. [**f\$].*

For those whose desire it is to hear this music sung as perfectly as possible, the Clément version can be enthusiastically commended. It is,

of course, a relic of distant acoustic days, and the octet accompaniment is thoroughly ridiculous, but the glow of Clément's voice, the amazing finesse of his vocal technique are vitalized by a superb sense of style. Crooks sings tastefully, with plentiful voice, but there is more than a little brashness in his projection of the music. The Rossi version has the advantage of a choral background where it is needed, and his voice is dulcet but also very limited in quantity. For ordinary purposes, the Crooks is probably the happiest choice.

ORCHESTRAL WORKS

*Rapsodie Norvégienne. Orchestra of the Paris Conservatory conducted by Eugène Bigot. V-36347—\$7.50. [**ff\$]. Pierné conducting the orchestra of the Concerts Colonne. D-25331-2—\$1.50. [*ff\$].*
THROUGH the better reproduction of

his orchestra, Bigot achieves a better all-round result in this work, though Pierné has more to give to the music. However, the difference is hardly consequential, as the Victor is the better value in any case, though cut.

LAMBERT, CONSTANT

The Rio Grande. The composer conducting the Hallé Orchestra and the

*St. Michael's Singers, with Harty, piano. C-Set X52—\$2.50. [*ff\$].*

SOME of the first journalistic interest of this work has waned, but it commands a good deal of interest still for its vividness of thought, its resourcefulness of execution. Thanks to the initial excellence of the re-

cording, its qualities of clarity and good balance are still viable. Harty plays the piano part ably, and the other elements of the performance are all that one would want them to be.

LASSO, ORLANDO DI

Echolied. Dresdener Kreuzchor. V-4326
—\$.75. [**ff\$\$.] *Augustana Choir.*
V-1971—\$.75. [**f\$\$.].

THERE are more spectacular vocal feats in the Augustana version, but it is more than a little exhibitionistic in these respects, and an English text is no contribution to authenticity. I prefer the more musical approach of the German singers.

Fuyons tous d'amour le jeu. The Madrigalists conducted by Arthur Lief. M-214—\$.1. [**ff\$\$.].

THIS is a good, spirited performance, clearly recorded. The chanson character of the music is excellently projected.

Landsknechtständchen. The Trapp Family. V-1962—\$.75. [**f\$\$.].

THE individual elements of this group are not remarkable, but they sing with plenty of spirit and a good feeling for the style.

Martinsgans, Die. Trapp Family. V-1962
—\$.75. [**ff\$\$.].

LIGHTER, more spirited material,

and thus better suited to the performing group.

Mass—"Douce Mémoire": Benedictus. Dijon Cathedral Chorus with Gustave Bret, organ. V-13498—\$.1. [**f\$\$.].

THE peculiarly wavering recording is an unfortunate disadvantage here, for the pure sound of the choir is excellent for the music. On the whole, however, it is an ineffective disk.

Matona mi caro. Motet and Madrigal Group. V-22075—\$.50. [**ffff\$\$.]. *Madrigalists.* M-214—\$.1. [**f\$\$.].

OBJECTIVELY considered, the performance on the Victor disk is a bit more polished, sung with more finish, and thus preferable. However, the Madrigalists sing two other Lassus items on this disk, and it is thus the better buy.

Quand mon mary. Madrigalists. M-214
—\$.1. [**ffff\$\$.].

A SPLENDID job and, taken together with the other works on this record, a good value.

LÉCLAIR, JEAN-MARIE

Sarabande and Tambourin. Yehudi Menuhin, accompanied by Louis Persinger. V-7182—\$.1. [**ffff\$\$.]. *Tambourin only. Jeanne Gautier.* D-20270—\$.50. [*f\$\$.].

AS WELL as acquiring a first-class performance of this charming work, the purchaser of the Menuhin disk will possess a nostalgic evidence of this violinist's talent at its most

amazing—when he had barely entered his 'teens. The poor recording of the Gautier interpretation is not to be offset by her sensitive playing.

Tambourin. Arthur Fiedler conducting the Boston "Pops" Orchestra. V-4432
—\$.75. [**ff\$\$.].

THE playing is expert, the recording excellent.

LEKEU, GUILLAUME

Sonata in G. *Hephzibah and Yehudi Menuhin.* V-Set 579—\$4.50. [**ffff\$]. THE respectable attractions of this work are much enhanced by the vast enthusiasm and impressive virtuosity of the performance. It is not

unlikely, indeed, that these records will one day be treasured more for the piano playing of Hephzibah than for the violinistics of Yehudi. The recording is finely full and faithful.

LEONCAVALLO, RUGGIERO

OPERA PAGLIACCI

Complete set. *Franco Ghione conducting the Orchestra and Chorus of La Scala, with Beniamino Gigli, Iva Pacetti (Nedda), and Mario Basiola.* V-Set 249—\$9.50. [**ffff\$]. *Lorenzo Molajoli with same orchestra and chorus, and Francesco Merli, Rosetta Pampanini (Nedda), and Carlo Galeffi.* C-Set Op. 22—\$9.50. [**ffff\$]. DESPITE the recent appearance of the Columbia set (which is not nearly so new as its listing would suggest) the Ghione version retains its distinctions. These are, principally, his own vigorous conducting, and the discipline he imposes on the performers. Of the soloists, Gigli is the dominating figure, for the warmth and suavity of his voice and his sense of the role. Pampanini outsings Pacetti for the one tangible advantage of the version directed by Molajoli, but it is its single distinction. Merli shouts his music, and Galeffi no longer has the voice to articulate his good conception. Neither recording is remarkable, but the Columbia is even inferior here too.

Prologo. *Lawrence Tibbett.* V-6587—\$1. [*ffff\$]. *Apollo Granforte.* V-36299—\$.75. [**ff\$]. *Igor Gorin.* V-4409—\$.75. [**f\$\$.] *Giovanni Inghilleri.* D-25868—\$.75. [*f\$\$.] NONE of these versions is wholly satisfactory, even in the limited sense

in which any performance of this music could satisfy me. Tibbett's strong singing dates from a decade and a half ago, with inevitable effect on the reproduction of his voice, while the strong performance of Granforte, dramatically and orchestrally, is marred by his frayed tones. In fact, he omits the first A in the closing passage of the excerpt. Nevertheless at the price it is a better buy than the Gorin, for the superb voice of this performer is shamefully punished by his excesses of temper and theatrics. The Inghilleri is labored, poorly reproduced. Of those in the complete versions, the Basiola is preferable, for it is more listenable than the now worn voice of Galeffi. However Basiola has little more than routine emotion to offer.

Ballatella. *Maria Cebotari.* D-23045—\$.75. [*ff\$\$.] *Mary Lewis.* V-6578—\$1. [**f\$\$.]

CEBOTARI sings shrilly and in German, but her performance is preferable to the mechanical, impersonal one of Lewis. However, this is hardly to be interpreted as an endorsement of the former.

Vesti la giubba. *Gigli.* V-8529—\$1. [*ff\$\$.] *Martinelli.* V-6754—\$1. [**f\$\$.] *Caruso.* V-6001—\$1. [*ff\$\$.] *The same.* V-7720—\$1.

[**f\$\$.] *Aureliano Pertile.* D-25869
—\$.75. [*f\$\$].

SINCE the Gigli version is an excerpt from the complete version of the opera and enjoys the advantages of Ghione's background, it is the most acceptable of the available performances. Martinelli's has the voice he possessed in 1927 and is that much more attractive to the ear than he sounds today. It is sung with the usual emotion. For those who want a Caruso version in their collection, I am partial to the old 600r rather than the later disk with the dubbed orchestra. The vocal performance is the same in both instances, but the original issue has the second-act aria from this opera as additional value. Pertile's threadbare voice is not flattered by the reproduction of it.

O *Colombina (Harlequin's Serenade).*
Tito Schipa. V-1183—\$.75. [*ff\$\$.]

THE orchestra is small, and the recording not of the best, but Schipa's art is a treasurable thing and fully represented on this record.

No, *Pagliaccio non son.* *Caruso.* V-600r
—\$.1. [*fff\$\$.] *Martinelli.* V-6754—
\$.1. [*ff\$\$.] *Pertile.* D-25869—\$.75.
[*f\$\$.].

ANYONE who believes that the legends of Caruso's incomparable vocal strength have grown disproportionate to their factual reality is invited to consider this disk. The power and impact of the singing are truly fabulous, despite the limitations of the reproduction. By comparison, the Martinelli, which is not without merit of its own, becomes almost insignificant. However, it does have the chorus indicated in the score. The Pertile version lacks the introductory passage and, though strongly sung, has no distinctive qualities.

ZAZA

Zazà, piccolo zingara. *John Charles Thomas,* with orchestra directed by *Frank Tours.* V-15859—\$.1. [**ff\$\$.]
THE moderate praise for Thomas here is earned by sheer voice alone,

for he mouths the text deplorably, slurring phrases merely for the sake of legato. The orchestral accompaniment is fair, the recording good.

SONGS

Mattinata. *Richard Tauber.* D-20258—
\$.50. [*ff\$\$.] *John Charles Thomas.*
V-1632—\$.75. [*ff\$\$.].

THOMAS is no amateur in the trade

of purveying sentimentality, but he must defer to such a master of drool as Tauber in music of this type. The recordings are about on a par.

LIADOW, ANATOL

ORCHESTRAL WORKS

Enchanted Lake, The. *Koussevitzky and the Boston Symphony Orchestra.*
V-14078—\$.1. [*ff\$\$.]. *Armas Järnefelt conducting the Stor Symphony Orchestra.* D-25499—\$.75.
[*f\$\$.].

THERE is glowing atmosphere in Koussevitzky's treatment of this score, and a generally faithful re-

production of the orchestra. Neither quality can be found in the Järnefelt.

Kikimora. *Järnefelt conducting the Stor Symphony Orchestra.* D-25469—\$.75.
[*ff\$\$.].

ONLY a portion of the conductor's admirable conception can be distinguished through the imperfections

of the recording, but enough is conveyed to give one a sense of the music.

Eight Russian Folk Dances. *Stokowski and the Philadelphia Orchestra.* V-1681-8491—\$1.75. [**ff\$\$.] *Coates and the London Symphony Orchestra.* V-9797-8—\$2. [**ff\$\$.]

THERE are occasional thinnesses in the reproduction of the Stokowski,

but the performance is finely spirited and executed with great efficiency. Coates is complete master of the idiom, but the reproduction is outmoded. Though the passage of a decade has not acquainted us with a conductor more appreciative of the values in this music, it has diminished by much the attractiveness of this reproduction.

PIANO WORKS

Music Box, The. *Moriz Rosenthal.* D-25317—\$75. [*ff\$\$.] *Fiedler and the Boston "Pops" Orchestra.* V-4390—\$75. [**ff\$\$.] *Coates and the London Symphony Orchestra.* V-9798—\$1. [*f\$\$.] *The Bohemians.* C-252M—\$.50. [**f\$\$.] *Victor Woodwind Ensemble.* V-19923—\$.50. [*f\$\$.] *Lily Pons.* V-1918—\$.75. [**f\$\$.].

DESPISE the evidence of the foregoing list of records, this is actually a piano piece. However, the only version played on that instrument actually sounds like a music box because of thinness of the recording. This unintentional authenticity is hardly flattering to Rosenthal's tone or to the great deftness of his

fingers. Of the orchestral versions, my preference is for the brilliantly reproduced one by Fiedler. The others have various degrees of entertainment value, though not much that is discussible in critical terms. This includes the Pons version, which is treated as a pure vocalise, and with scant taste.

Prelude. *Rosenthal.* D-25317—\$75. [*ff\$\$.]

THIS unidentified and tolerably charming piece shares one side of a disk with the "Music Box" mentioned above and is no less well-played. The reproduction is slightly better only because the patterns do not wander into as high a register of the keyboard.

LISZT, FRANZ

CONCERTOS FOR PIANO AND ORCHESTRA

No. 1 in E flat. *Emil Sauer, with Felix Weingartner conducting the Orchestre de la Société des Concerts du Conservatoire.* C-Set 371—\$3.50. [**ff\$\$.] *Walter Gieseking with the London Philharmonic Orchestra conducted by Henry Wood.* C-Set X17—\$2.50. [**ff\$\$.] *Mischa Levitzki with the London Symphony Orchestra conducted by Landon Ronald.* V-11309-10—\$2. [*ff\$\$.].

I CANNOT enthuse about any of these recordings, for each is a combination of flaws and virtues that leaves as much to be desired as it offers. The Sauer performance, for example, is

the best recording of the three, and it has an element of style that the other two lack. However, it also tends to be pompous, and there is not enough attractiveness in the playing to justify the high cost (it uses six sides as against four for both of the others). Gieseking plays with fine virtuosity, but there is not enough intellectual content in the music for his best qualities to assert themselves. Some of the tempi are curious also. As conventional piano-playing, the Levitzki is the best of the three, but the support provided by Ronald is stodgy, and the age of

the recording (it was issued in 1933) is constantly apparent. For those whose need is dire, the Giesecking is my reluctant choice; for others, I suggest patience until Victor adds a new version to its catalogue.

No. 2 in A. Egon Petri, with the London Philharmonic Orchestra conducted by Leslie Heward. C-Set 362—\$3.50. [**ffff\$]. Josef Pembaur, with orchestra conducted by Frieder Weissmann. D-25449-51—\$2.25. [*f\$\$].

PETRI's tremendous power, his remarkable resources of facility and taste are even more reason for an interest in this work than the music it contains. Also, his instrument is well-reproduced and properly balanced with the strong playing of Heward's orchestra. The sturdy qualities of Pembaur's playing are fairly muffled by the dull recording. Even at the lower price there is not enough value to justify an investment.

ORCHESTRAL WORKS

RAPSODIES

Since these works, in their orchestral form, have an individual life of their own, I have considered it wise to list them separately, rather than—as in the case of "transcriptions" elsewhere in this volume—under the citation of the work in its original form.

No. 1 (Piano No. 14). Arthur Fiedler and the Boston "Pops" Orchestra. V-13596—\$1. [***ff\$\$]. Leo Blech and the Berlin State Opera Orchestra. V-4187-8—\$1.50. [**ff\$\$].

A REPLACEMENT for the Blech version has long been desirable, and the purchaser is fortunate indeed to have the option of so excellent a performance (if one slightly compressed) as the Fiedler. There is a suspicion of the Nikisch treatment in the vigorous grandeur of the first side, and the pacing throughout is most judicious as well as enlivening. It is splendidly reproduced. Blech has equally strong feelings about the music, but perception of them is a good deal more difficult.

No. 2 (Piano No. 12). Hamilton Harty and the Hallé Orchestra. G-7243—\$1. [**ff\$\$].

THIS is not the famous Second Hungarian Rhapsody but the one to which Liszt gave the designation "No. 2" in the orchestral series. For orchestral versions of the second Piano rhapsody—which is universally known as the Second

Hungarian Rhapsody—see under No. 4. Harty plays the music vigorously, and though the recording is not new, it is still listenable.

No. 3 (Piano No. 6). Otto Dobrindt conducting a symphony orchestra. D-20553—\$.50. [*f\$\$].

THE mere existence of this record is perhaps its only noteworthy fact. Tubby recording and poor surfaces are additional liabilities of a crude performance.

No. 4 (Piano No. 2). Leopold Stokowski and the Philadelphia Orchestra. V-14422—\$1. [**ff\$\$]. Stokowski and the All-American Youth Orchestra. C-11646—\$1. [*f\$\$]. Frieder Weissmann conducting a symphony orchestra. D-25074—\$.75. [*f\$\$]. Magyari Imre Gypsy Orchestra. D-20024—\$.50. [*ff\$\$]. Banda di Chieti. V-24821—\$.50. [*f\$\$].

HERE is another instance of a steadily worsening Stokowskian concept. The fire and dash in the Victor version are more literary than musical, but consideration for the composer's score has almost wholly vanished in the Columbia, which is, indeed, noted as a Stokowski transcription. It is, in any case, heedless, brash, and irresponsible. Nor is there any comparison between the finely resonant Victor recording and the dismally unbalanced Columbia effort. Those who relish cymbalons and

zithers will find them loudly present in the Imre Orchestra. As for the Banda di Chieti recording, the per-

formance sounds remarkably the way one would expect it to sound—*goulash à la Milanese*.

SYMPHONIES

Faust Symphony. *Selmar Meyrowitz and the Grand Orchestre Philharmonique de Paris.* C-Set 272—\$7.50. [**ff\$\$.] SAVE for the ineradicable failings of studio recording, this is in every respect a splendid achievement. Of the studio type, it is much above

the average; but the limitations of such recording are now more apparent than they formerly were. However, the music is treated with style and understanding, and the playing is unfailingly efficient.

TONE POEMS

Mazepa. *Hans Knappertsbusch conducting a symphony orchestra.* D-20082-4—\$1.50. [*f\$\$.].

DESPITE the limitations of boomy recording and an orchestra that is not so large as the music demands, Knappertsbusch conveys a convincing amount of the Wagnerian anticipations in the score. They are, in themselves, sufficient reason for investigating this recording, unsatisfying as it is otherwise.

Orpheus. *Howard Barlow and the CBS Orchestra.* C-Set X165—\$2.50. [**ff\$\$.].

I DO NOT care for the quality of the sound on these records, though the recording is recent and there is excellent definition of instruments. It is acoustically shallow and lacking in resonance. Since this music is to a large extent merely a paraphrase of the pastoral section of "Les Préludes," it is far too thin in this treatment, though Barlow's conducting is a carefully considered job.

Préludes, les. *Weingartner and the London Symphony Orchestra.* C-Set X198—\$2.50. [***ff\$\$.]. Mengelberg and the Concertgebouw Orchestra of

Amsterdam. C-Set X29—\$2.50. [*ffff\$\$.]. *The same.* D-25438-9—\$1.50. [*fff\$\$.]. *Ormandy and the Philadelphia Orchestra.* V-Set 453—\$2.50. [**ff\$\$.]. *Selmar Meyrowitz and the Symphonic Orchestra of Paris.* C-Set X82—\$2.50. [**ff\$\$.].

A LONG period of equivocation between the stunning energy of Mengelberg's poorly reproduced performance and the better reproduction of inferior conceptions has been ended for the record buyer, thanks to the appearance of the Weingartner version, which heads this list. It may not have every accent of lurid melodrama to be found in the Mengelberg, but it is hardly less vigorous and superbly reproduced. For those who want a Mengelberg in their collection, I would suggest the Decca, for the two performances seem the product of the same masters. The Columbia, of course, has better surfaces. I can, against such an arousing performance as Weingartner's, find little to recommend in either the Ormandy or Meyrowitz versions.

SONATAS FOR PIANO

In B minor. *Vladimir Horowitz.* V-Set 380—\$3.50. [**ffff\$\$.].

THIS is one of the tremendous performances of the record literature, which makes virtually all of its original effect even though the reproduction is several years old. The

bass is a trifle weak, but otherwise the sound and fury of Horowitz's performance are amazingly close at hand. Since the conception in itself is as compelling a one as any pianist of the day commands, the report is on all counts enthusiastic.

SONGS

- Anfangs wollt' ich fast verzagen.** *Ernst Wolff.* C-69733—\$1. [**f\$\$]. As in the instance of the seven other songs sung by Wolff in Columbia Set X148 (and listed below in their alphabetical sequence), this performance is acceptable only because the material is not otherwise available. But one should be prepared to accept, also, Wolff's quavery voice and distinctly limited vocal technique. The recording is good enough.
- Comment disaient-ils.** *Lily Pons.* V-1918—\$.75. [*ff\$\$]. DESPITE the tinkly piano and generally substandard recording, Pons' vocal treatment of this song is attractive in tone and musically plausible.
- Der du von dem Himmel bist.** *Wolff.* C-69733—\$1. [**f\$\$].
- Du bist wie eine Blume.** *Emmy Bettendorf.* D-25020—\$.75. [*ff\$\$]. ONE hesitates to think how old this record might be, but the durable art of the singer makes an inescapable effect. The surface noise is quite pronounced.
- Es muss ein Wunderbares sein.** *Bettendorf.* D-25020—\$.75. [*ff\$\$]. *Wolff.* C-69732—\$1. [**f\$\$]. THE voice that Wolff possesses is distinctly better reproduced than Bettendorf's, but that is the only respect in which his performance can be bracketed with hers. I prefer the lesser clarity of the better interpretation.
- Freudvoll und leidvoll.** *Wolff.* C-69732—\$1. [**f\$\$]. SEE first entry in this group.
- Im Rhein, im schönen Strome.** *Wolff.* C-69733—\$1. [*ff\$\$]. SEE entry above.
- Liebestraum** (in A flat, No. 3). *Tito Schipa.* V-18068—\$1. [**f\$\$]. *Georges Thill.* C-7326—\$1. [**f\$\$]. SCHIPA's voice is not nearly so persuasive as it was in his previous version (V-6543), but this is, of course, a far superior recording. The strained sound of Schipa's voice is not pleasant, but neither is the accompaniment for Thill's version. Both singers use French texts.
- Lorelei.** *Sigrid Onegin.* V-7075—\$1. [**ff\$\$]. ONEGIN's treatment of this song, very likely the finest effort of the composer in this genre, is a thoroughly creative job, finely pictorial and also vocally sound. The recording is more than a decade old, but not too bad.
- Morgens steh' ich auf und frage.** *Wolff.* C-69733—\$1. [**f\$\$]. THERE is little more to say about this performance than the others by the same singer, save that it taxes his voice less and is that much more endurable.
- Über allen Gipfeln ist ruh'.** *Wolff.* C-69732—\$1. [**f\$\$].
- Wie singt die lerche schön.** *Wolff.* C-69732—\$1. [**f\$\$]. It should be noted that the eight songs included on C-69732-3 are available in C-Set X148 at \$2.50.

PIANO WORKS
ANNÉES DE PÉLERINAGE

First Year

Au bord d'une source. *Louis Kentner.* C-69308—\$1. [**ff\$\$]. A SPLENDID bit of piano-playing,

Second Year

Venezia e Napoli (Gondoliera; Tarantella). *Louis Kentner.* C-Set X105—\$2.50. [*ff\$\$]. *Leopold Godowsky and*

though the reproduction of the piano is tinkly.

Josef Hofmann. C-7024—\$1. [*ff\$\$]. TRUTHFULLY, there is only one version of this work—the Kentner—for

the single disk on which Gódonowsky plays the "Gondoliers" and Hofmann the "Tarantella" is little more than a curio. However, it is from this standpoint interesting. Keimler is thoroughly satisfying here, however, and his instrument is fairly reproduced.

Tarantella only. Karol Sreter and orchestra. D-20031—\$.50. [*fff\$].

THE source of this version is difficult to trace, but it is a thoroughly Lisztian conception, competently played by Sreter and the orchestra. The recording is limited in sonority, but the tone quality is acceptable.

Third Year

Fountains at the Villa d'Este. Claudio Arrau. D-25175—\$.75. [*fff\$].

As ONE of the earliest of the "Mountain" pieces it has an interest even exceeding its intrinsic one. Claudio

Arrau does an imaginative job of it, though the sound of the piano is distinctly harpish. Also, the surfaces are noisy.

ÉTUDES DE CONCERT

No. 2 in F minor. Eileen Joyce. D-5205—\$.75. [*fff\$].

AS WELL as possessing the vitality required for such music as this, Joyce has an abundance of sensitivity and a superior feeling for her instrument. Unfortunately, the recording is faulty, but the qualities of the playing are more than enough to redeem it.

No. 3 in D flat. Egon Petri. C-68982—\$.1. [***fff\$]. Harold Bauer. V-6828—\$.1. [*f\$].

ON RECORDING alone the Petri version would be preferable to the Bauer reproduction of the late 'twenties. However, in such music as this, I also prefer Petri's authentic virtuosity to Bauer's elaborate simulation of that quality.

ÉTUDES DE CONCERT (1849-63)

No. 1, Waldesrauschen. Eileen Joyce. D-25228—\$.75. [*fff\$]. Jos. e. Penz-

baur. D-25132—\$.75. [*fff\$]. Wilhelm Bachaus. V-1270—\$.1. [*fff\$].

IN DISTINCTION to most pianists, Miss Joyce does not forget that there is music as well as challenge to a performer's fingers in this work. Her accomplishment is as valid musically as it is technically, and thus preferable to the other two. Penzbaur has all the mechanical defects of the Joyce recording and none of the virtues of her playing. I can see no reason to pay the extra tariff for Bachaus's more reassuring name, for the recording is not better than the Joyce, the playing a good deal less imaginative.

Gnomenreigen. Joyce. D-20048—\$.50. [*fff\$]. Sauer. D-25110—\$.75. [*f\$]. Rachmaninoff. V-1184—\$.75. [*fff\$].

CRISPNESS and emphasis are finely combined in the Joyce performance without any sacrifice of tonal variety. Sauer works hard at the accomplishment credited to him, but the results are neither individual in style nor persuasive as virtuosity. One doubts that Rachmaninoff would willingly play on an instrument as bad as this one sounds; the fault, then, must be in the appalling recording.

ÉTUDES DE CONCERT TRANSCENDANTE

No. 5, Feux Follets. Sigfrid Großdorff. D-25572—\$.75. [*f\$].

SINCE this and the companion side

noted below are the only available recordings of the works in this series, there is no alternative to a

recommendation. However, the playing is mechanical, the reproduction poor.

No. 12, *Chasse-Neige*. *Grundeis*. D-25572—\$.75. [*f\$\$.]

HERE again one can commend the facility of Grundeis without being enthusiastic about the uses to which he puts it. Reproduction—cloudy.

FANTASY

Don Juan. Simon Barer. V-Set 577—\$2.50. [**fff\$\$.]

A COMBINATION of Liszt's ingenuity in evolving pianistic patterns and the fragrant echoes of Don Juan, Donna Anna, Zerlina, and the rest would seem an irresistible formula, especially in the exceptional hands

of such a pianist as Barer. However, this is one instance, in music, of not being able to see the forest for the foliage; and all Barer's skill in illumination is insufficient. He does a fine technical job, and the recording is faithful to his characteristic tone.

LÉGENDES

No. 2, *St. Francis Walking on the Water*. *Alfred Cortot*. V-15245—\$.1. [**f\$\$.]. *Sigfrid Grundeis*. D-20359—\$.50. [*f\$\$.].

THIS is not one of Cortot's best recorded performances, for reticence is transformed almost into indifference. Technically it is impeccably

facile, and the recording is thoroughly satisfactory. However, for half the price one can have the Grundeis performance, which for all the disadvantages of the recording is not substantially inferior to the Cortot.

LIEBESTRÄUME

No. 3 in A flat. *Artur Rubinstein*. V-36337—\$.75. [**ffff\$\$.]. *Grundeis*. D-20357—\$.50. [*ff\$\$.]. *Wilhelm Bachaus*. V-6582—\$.1. [**ffff\$\$.]. *Rudolph Ganz*. V-7290—\$.1. [**ffff\$\$.]. *Grainger*. C-7134—\$.1. [*f\$\$.]. *Marek Weber's Orchestra*. V-36132—\$.75. [*ff\$\$.].

AT THE price quoted, the Rubinstein performance is an unequivocal bargain, for he is the only one of the instrumentalists listed to make tolerable music of this audible nausea. Despite the Black Label classification, the recording is thoroughly good. Bachaus's scholarly evasion of the plain intent of Liszt offsets

the mastery of his technical execution, whereas Ganz chooses a salon style that is gone with the antimacassar. Grainger's languishings are more picturesque when visible, and his arpeggiating of every chord a trial to even tolerant ears. The Weber transcription is the most skillful of a group that includes the organ, an organ-cello-harp and chorus ensemble, and two jazz bands. Each of them has virtues of a highly particular sort, but it is a sort more pertinent to a book on sociology than music. (See also the listing under Songs.)

PAGANINI ETUDES

No. 2 in E flat. *Horowitz*. V-1468—\$.75. [*ff\$\$.].

HOROWITZ's astonishing affinity for the music of Liszt is emphasized by the crispness, delicacy, and power of his performance of this etude. Even

at their most exacting the patterns are precisely defined. The recording is good.

No. 3, *La Campanella*.

SEE listing under that title on p. 221.

RHAPSODIES HONGROISES

- No. 2. *Louis Kentner.* C-69004—\$1.
[**ffff\$\$.] *Cortot.* V-6626—\$1.
[*ff\$\$.].
- No. 12. *Arthur de Greef.* V-11323—\$1.
[*ffff\$\$.] *Karol Szreter.* D-25112—
\$.75. [*f\$\$.].

THE Kentner is a more recent recording (by a full dozen years), but the strength of his conception, the vigor and intensity of his execution would be triumphant even if the age of the two versions were reversed. Fortunately, such a sacrifice is not necessary to enjoy the superior vigor of Kentner.

- No. 6. *Mischa Levitzki.* V-7276—\$1.
[*f\$\$.].

THERE is not much drive in this recording of Levitzki's dutiful, accurate performance.

- No. 11. *Sigfrid Grundeis.* D-20358—
\$.50. [*f\$\$.].

SINCE the record is cheap the purchaser can augment his collection without financial sacrifice. However, he will get little more than the investment merits.

MOST of De Greef's other recordings have found their way into the Black Label series, and it is probable that this one will also, at the pleasure of Victor. Until that time the Szreter is a better investment, for the quality of performance is not greatly different. However, the recording of De Greef is less poor than that of Szreter.

- No. 15 (Rákóczi March). *Reginald Stewart,* piano. V-4544—\$.75. [**ffff\$\$.].

TO BE sure, this is hardly as much fun as the Berlioz elaboration for orchestra, but Stewart whips up a good climax, meeting the mechanical demands of the work with impressive efficiency.

Valse OUBLIÉE

- No. 1. *Horowitz.* V-1455—\$.75.
[**ffff\$\$.] *Emil Sauer.* C-69688—\$1.
[*ffff\$\$.].

AS WELL as being cheaper, the per-

formance by Horowitz has more volatility than Sauer's. I also prefer the quality of piano tone in his reproduction.

MISCELLANEOUS PIANO WORKS

- Ballade in B minor.** *Kentner.* C-Set X97
—\$2.50. [**ffff\$\$.].

IF KENTNER were not already celebrated as a Liszt specialist he would be entitled to that ranking merely on his performance of this work. Deftness and power are strikingly combined with a magnificent aptitude for the style. The reproduction is also first-rate.

- Campanella, La** (Original version). *Edward Kilenyi.* C-69798—\$1. [*ffff\$\$.].
Ignace Paderewski. V-6325—\$1.
[*f\$\$.].

KILENYI's great facility, his accuracy and dash are decidedly in the vein of this work. Basically it is sheer piano display, but capably supervised. The Paderewski version

is uninspired, lacking in brilliance, and if possessed of more style than the Kilenyi, also is a much more laborious execution.

- Campanella, La** (Busoni version). *Ignaz Friedman.* C-7141—\$1. [*f\$\$.].

THERE may be a reason for continuing this recording in the Columbia catalogue, but if so, it is not apparent from the sounds that reach the ear faintly from its grooves. The playing is constantly inaccurate and the reproduction tinny.

- Chant Polonois** (after Chopin). *Conrad Ansorge.* D-25520—\$.75. [*f\$\$.].

THE playing is heavy, the recording dull. Both qualities are inimical to the character of the music.

- Consolation, No. 3 in D flat.** *Emil Sauer,*

piano. C-69688—\$1. [**ff\$\$.]
Nathan Milstein, violin. C-68479—
 \$1. [**f\$\$.].

ONE cannot contest the authenticity of Sauer's style, even if his execution of the music is occasionally heavy, overpedaled. The reproduction is fairly good. Milstein has a rich time with the juicy tune, and his effort may be commended to those who are not too much disturbed by the anachronism of a violin transcription of Liszt!

Funérailles. Vladimir Horowitz. V-14515
 —\$1. [**ffff\$\$.].

THIS is Liszt playing to be bracketed with the performance of the B minor sonata—possibly for the reason that both are the product of the same passionate musicianship, the same forceful virtuosity. Horowitz's piano tone has been better reproduced than it is on this disk, but it is passable nevertheless.

MISCELLANEOUS TRANSCRIPTIONS

Frühlingsnacht. Lhevinne. V-8766—\$1.
 [**ff\$\$.].

Liszt's treatment of this Schumann song is discerning, and Lhevinne realizes all of its pianistic implications. The recording is good.

Hark! Hark! the Lark. Theophil Demetrescu. D-20356—\$.50. [*f\$\$.].

THE pianist's performance of this elegant elaboration is lackluster, the reproduction feeble.

Wandern. Rachmaninoff. V-1161—\$.75.
 [*f\$\$.].

JUST where the eminent composer-pianist got his conception of this music from is dubious, but it seems hardly possible that it was from the Schubert original. The tempo is absurdly fast, the figuration lacking in its proper significance. Moreover, the recording is poor.

MISCELLANEOUS ORCHESTRAL WORKS

Mephisto Waltz. Albert Coates and the London Symphony Orchestra. V-36343—\$.75. [**ff\$\$.].

COATES adds his own not inconsiderable agitation to that of Liszt, with results that sometimes transform the music into audible frenzy.

However, the recording is quite sharp and distinct, also voluminous, inclining me to suspect that it is one of the newest Coates records to be released here as well as one of the most recent.

MISCELLANEOUS WORKS FOR PIANO AND ORCHESTRA

Fantasy on Beethoven's "Ruins of Athens." Egon Petri with the London Philharmonic Orchestra conducted by Leslie Heward. C-Set X136—\$.25. [**ff\$\$.].

PETRI performs with characteristic mastery in this curio, which is also powerfully recorded.

Hungarian Fantasy. Benno Moïstéwitsch and the London Philharmonic Orchestra conducted by Constant Lambert. V-36341-2—\$.150. [**fff\$\$.]. Edward Kilenyi and a symphony orchestra conducted by Selmar Mey-

rowitz. C-Set X120—\$.250. [**ff\$\$.].

THIS is another version of the fourteenth rhapsody in the piano set, which is the famous "No. 1" in Liszt's orchestral transcription. Both of these performances have admirable pianistic qualities, and each artist has abundant equipment for the task. In addition, the two orchestral performances are about on a par, and there is little choice between the recordings. My preference for Moïstéwitsch, therefore, is based on a certain intangible atmos-

sphere in his playing, a keener response to the rugged vitality of Liszt's thought.

Spanish Rhapsody. *Egon Petri and the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos.* C-Set X163—\$2.50. [**fff\$\$].

THIS work might be more properly listed under Busoni than Liszt, for the orchestral setting is the responsibility of the former. However, its basic characteristics are certainly Lisztian. A theme very similar (if not the same) to the one utilized by Vitali in his violin Chaconne is manipulated with much display work for the piano. Most of the virtues here derive from the performance, which is rousingly alive and energetic. The recording is excellent.

Todtentanz. *Jesús María Sanromá and the Boston "Pops" Orchestra conducted by Arthur Fiedler.* V-Set 392—\$2.50. [**fff\$\$]. *Edward Kilenyi and the Orchestre Symphonique de Paris conducted by Selmar Meyerowitz.* C-Set X122—\$2.50. [**fff\$\$]. As in the instance of the "Hungarian Fantasy," the efficiency of Kilenyi's playing is not coupled with enough individuality to offset the appeal of a performer strongly endowed with that trait—in this case, Sanromá. However, the tingling brilliance of the playing by the Boston "Pops" and its remarkable reproduction are additional factors of attractiveness, for the Columbia job, though not marred by any specific faults, is more modestly sensational.

LOEFFLER, CHARLES MARTIN

MUSIC FOR STRINGED INSTRUMENTS

Music for Four Stringed Instruments. *Coolidge Quartet.* V-Set 543—\$3.50. [**fff\$\$].

THE Coolidges provide an admirably comprehending interpretation for the somewhat Franckian patterns of this work. Its calculated threads are carefully distinguished by the microphone, which has also been well-handled to reproduce the timbre of the ensemble.

Quintet for Strings. *Gordon String Quartet, assisted by Kay Rickert, violin.* S-Set 13—\$3.50. [*fff\$\$].

IN DISTINCTION to virtually every quintet of the string literature, the

instrument added here to the usual quartet is not a viola or cello but a third violin. This results in a distinctive texture, which has an interest quite its own. The Gordons project the attractive material with obvious enthusiasm and excellent technical discipline. The recording is well-balanced, but it tends to thin out in the upper registers of the violins, and the surfaces are not up to the current commercial standard. However, the deficiency in both cases is not enough to invalidate the other values of the album.

MUSIC FOR PIANO, VIOLA, AND OBOE

Two Rhapsodies. *Emma Boynet, piano, Jacques Gordon, viola, and Bruno Labate, oboe.* S-Set 10—\$5. [**ffff\$\$.]

WERE it not for the enthusiasm of Carl Engel for the music of Loeffler (and the additional fact that Mr. Engel is an important official of

Schirmer's), it is doubtful that this or the preceding album would ever have been made. Even those who are not enthusiasts for Loeffler should own it for the evidence it offers of the exceptional ability of Bruno Labate, first oboe of the Philhar-

monic-Symphony Orchestra. There are good qualities in the recording, but many of them are obscured by

the coarseness of the material used for the surfaces.

LOEWE, CARL

Archibald Douglas. *Gerhard Hüsch.* D-25755—\$.75. [*ff\$\$].

THE clear, limber voice of Hüsch is not completely transmitted in this recording, but enough of it emerges to convey the drama and understanding of his performance. It is plain, in any case, that Hüsch is fully equal to the requirements of this great song. Michael Raucheisen is the indifferent pianist.

Erlkönig, der. *Sir George Henschel.* C-9110—\$.1. [*ff\$\$]. *Michael Bohnen.* D-25756—\$.75. [*ff\$\$].

HENSCHEL has not nearly so much voice at his disposal as Bohnen has, but there is infinitely more subtlety and imagination in his use of what he has. However, it is not improbable that a music lover should want to possess both versions of this tremendous song, especially as the coupling, in each case, is with a different Loewe song. Henschel is his own accompanist, while Bohnen has excellent assistance from the conductor Georg Szell.

Heinrich der Vogler. *Henschel.* C-9110—\$.1. [*fff\$].

HERE is lieder-singing in a grand

tradition, and one almost extinct now. The core of the expression is completely extracted, and placed, whole, before the listener. Henschel aids himself with some beautiful phrasing of the piano part. The reproduction is poor, but not fatally so.

Nöck, der. *Wilhelm Rode.* D-20443—\$.50. [*f\$\$].

RODE's thewy voice is not easy listening, but he is an excellent musician and an imaginative interpreter. Despite the thin recording, this is a disk that should appeal to a collector, for no other version of the song is apt to come his way.

Prinz Eugen. *Bohnen.* D-25756—\$.75. [*ff\$\$]. *Herbert Williams.* C-DB837—\$.75. [**f\$\$].

DESPITE the excellent recording of Williams' fluid voice, his use of an English text is an insuperable handicap to the complete projection of a work so dependent on its original verse as this one is. In addition, the vitality of Bohnen's performance, though it is only partially reproduced, is thoroughly exhilarating.

LOTTI, ANTONIO

Crucifixus. *St. Nicholas Church Choir.* D-20606—\$.50. [*ff\$\$]. *Dayton Westminster Choir.* V-20410—\$.50. [**f\$\$].

DESPITE the better recording of the

Dayton chorus I prefer the more authentic performance of the group directed by Abbé Marcel Lepage. It is particularly apt in tracing the line of the curious cadence.

LULLY, JEAN-BAPTISTE

BALLET

TRIOMPHE DE L'AMOUR

Notturno. Stokowski and the Philadelphia Orchestra. V-7424-\$1.
[**ffff\$].

THIS is a prime example of the "good" Stokowski, as opposed to the scientific-researching, Hollywood-

traipsing, sensation-hunting Leopold of other moods. The music is formed with lovely sensitivity, and the response of the orchestra is unswerving.

OPERAS

ALCESTE

Prelude. Stokowski and the Philadelphia Orchestra. V-7424-\$1.
[**ffff\$].

THIS is, of course, an expansion of

the original instrumentation, but it is tastefully done and conscientiously performed. The recording is good.

AMADIS DE GAULE

Bois épais. Villabella. C-9153-\$1.
[**ffff\$].

No ONE who has ever heard the voice of this artist on records will need to be reminded of his superb talents. They are fully exposed here, with admirable support from Maurice Cauchie, who conducts an orchestra of the specifications used

by Lully. The recording is ideally clear.

Minuet. Orchestra conducted by Maurice Cauchie. C-17148-\$75.
[**ffff\$].

ALL the stateliness inherent in the music is made audible in this fine performance.

ARMIDE ET RENAUD

Plus j'observe ces lieux. Villabella. C-9153-\$1.
[**ffff\$].

A POWERFUL, spirited performance, excellently recorded.

ATYS

Gavotte. Orchestra conducted by Cauchie. C-17148-\$75.
[**ffff\$].
STYLE and technical efficiency are

combined in this capably recorded performance.

PERSÉE

O Mort! Solange Renaux, with orchestra conducted by Maurice Cauchie. C-9154-\$1.
[**ffff\$].

THE wiriness of Renaux's voice is a serious handicap to the generally

good musicianship she possesses. However, there is distinctly good value in this disk, which has an excellent accompaniment under Cauchie.

PROSERPINE

Minuet. Orchestra conducted by Cauchie. C-17148-\$75.
[**ffff\$].
THIS is a precise, well-controlled

performance, neatly rhythmic and carefully phrased. The reproduction is satisfactory.

ROLAND

Par le secours. Solange Renaux, with female chorus. C-9154—\$1. [**f\$\$]. I AM not more partial to the quality of Renaux's voice as represented here than on the excerpt noted above,

but this has the additional interest of a female chorus used in a wholly individual way. The recording is the best of the series.

THÉSÉE

Prologue. Orchestra conducted by Cauchie. C-17149—\$.75. [**ff\$\$].

IF THERE be such a thing as a Lully specialist, Cauchie is assuredly entitled to the accolade. He leads this work eloquently, phrasing the string passages with great sensitivity. In addition, the quality of tone is first-rate.

Marche de Sacrificateurs. Cauchie leading an unidentified orchestra. C-17149—\$.75. [**ff\$\$]. Stokowski

and the Philadelphia Orchestra; V-7424—\$1. [***ff\$\$].

THE Stokowski performance is indubitably more splendid than that of Cauchie, but the original orchestration (used by the latter) has more relevance to the material. In addition the Stokowski version begins halfway through the side, with no separation from the preceding item.

MACDOWELL, EDWARD

CONCERTO

No. 2 in D minor. *Jesús María Sanromá and the Boston "Pops" Orchestra conducted by Arthur Fiedler.* V-Set 324—\$5.50. [**fff\$].

IT IS the considerable good fortune of record buyers that Victor's "house pianist," so to speak, is an artist of the quality of Sanromá rather than one in the sloppy tradition of those who formerly did work of this kind. The consequence is

plain in such a score as this, which makes no great demands on a performer's emotional capacities but assuredly gains from the force and fluency of Sanromá's equipment. Fiedler provides him with an ideal accompaniment, and though the brightness of the recording tends to become an actual glint at times, it is generally within reasonable limitations.

ORCHESTRAL WORKS

Indian Suite. Howard Barlow and the CBS Orchestra. C-Set 373—\$4.50. [*ff\$\$].

THE limited needs of this music are thoroughly supplied by Barlow's conducting, though I am not wholly satisfied that the orchestra is quite as large as necessary. This, however, may be a fault of the recording, which impresses me as curiously unbalanced. The brass is more prominent than necessary, and

the strings often blanketed completely by it. However, the quality of the sound is very clean, very resonant.

Dirge only. Howard Hanson and the Eastman-Rochester Orchestra. V-15657—\$1. [**ff\$\$].

HANSON's able orchestra gives swelling utterance to this music, impelled by the conductor's vigorous musicianship. The recording is quite successful.

Love Song only. Rosario Bourdon and Victor Concert Orchestra. V-20342—\$.50. [*f\$\$].

THE virtues of this item may exist, but they are inaudible to me.

PIANO WORKS

SEA PIECES

No. 1, *To the Sea*. *Hans Barth.* V-20396—\$.50. [*ff\$].

THIS reproduction hardly has the power or fidelity of the piano recording being done today (it is nearly fifteen years old), but the performance is sensitive and well-controlled. The surface is quite noisy.

No. 3, A.D. 1620. *Myra Hess.* C-1235—\$.75. [**fff\$].

THE poetry of Hess is almost as prominent an element in the attractions of this disk as that of Mac-

Dowell. The full beauty of her tone is not quite duplicated in the recording, but enough of it is present to make immediate identification an easy matter.

No. 7, *Nautilus*. *Hans Barth.* V-20396—\$.50. [*ff\$].

THIS brief piece (unlisted in the Victor catalogue) is a brief prelude to "To the Sea," which fills the major portion of the same side. This is a capable performance, though no better reproduced than its partner (see above).

WOODLAND SKETCHES

No. 1, *To a Wild Rose*. *Myrtle Eaver, piano.* V-22161—\$.50. [*f\$\$]. *Chicago Orchestra directed by Frederick Stock.* V-1152—\$.75. [**f\$\$]. *Musical Art Quartet.* C-215—\$.75. [*ff\$\$].

TO FIND the only recording of this in the form intended for it by the composer, one must resort to the Victor Educational list, where it may be found in a performance of dutiful poetry by Eaver. The recording is poor. For the Chicago Orchestra the director provides an arrangement that is completely a "stock" job. The recording is good, but the performance is quite casual. A similar remark may be applied to the Musical Art disk, after deleting the adjective "good" for the recording. There is also a host of other recordings by organ players, harp, flute, and cello trios, and even more mixed quartets, but the distance between them and the composer could hardly be bridged by my words.

No. 2, *Will o' the Wisp*. *Myrtle Eaver.* V-22161—\$.50. [*f\$\$].

No. 5, *From an Indian Lodge*. *Rosario*

Bourdon and the Victor Concert Orchestra. V-20342—\$.50. [*f\$\$].

THIS little confection is listed, but not recommended, only because it is the sole recording of the piece.

No. 6, *To a Water Lily*. *Eaver.* V-22161—\$.50. [*f\$\$]. *The Chicago Orchestra directed by Stock.* V-1152—\$.75. [**ff\$\$].

THERE is no distinctive imagination in Eaver's playing, and the recording is very much routine. Stock's treatment of this aquarelle is more tasteful than his job with "To a Wild Rose," which shares the record.

No. 7, *From Uncle Remus*. *Eaver.* V-20803—\$.50. [*f\$\$].

No. 8, *A Deserted Farm*. *Eaver.* V-22161—\$.50. [*f\$\$].

THERE is nothing to be appraised in critical terms, musically or reproductive, in either of these.

Witches' Dance. *Barth.* V-20396—\$.50. [*ff\$\$].

THE amiable witches of this piece, with their jolly rhythms and pretty tunes, are genially chaperoned by Barth's deft playing. The recording is dull.

SONGS

Long Ago, Sweetheart Mine. *Lambert Murphy.* V-4017—\$.75. [*f\$\$.]

CURIOSLY, all of the recorded songs of MacDowell available in this country originated in a benighted period when any kind of instrumental ensemble was considered superior to the piano as accompaniment for a song. No doubt the recording companies considered this an applaudable generosity, but it was certainly a misguided one. Murphy's treatment of the song suggests that his "sweetheart" was probat'y a resident of County Cork, though the brogue is not required by MacDowell.

Maid Sings Light, A. *Murphy.* V-4017—\$.75. [*f\$\$.]

IN THE manner of the item above, the performance is that of a minor league McCormack, but more suitable to this material. The string quartet and harp are again heard.

Sea, The. Royal Dadmun. V-4017—\$.75. [*f\$\$.]

THERE is not much drama in this singing of a dramatic song, but it is otherwise efficiently performed. The recording has too much bass.

Swan Bent Low, The. Dadmun. V-4017—\$.75. [*f\$\$.]

SINCE the three previous songs are included on a single disk with this one, there is the virtue of economy, at least, in their combined favors. The performance here is thoroughly capable but again marred by substitution of an irrelevant accompaniment.

Thy Beaming Eyes. *Lawrence Tibbett.* V-1172—\$.75. [**fff\$\$.]

TIBBETT'S youthful power and vocal robustness (c. 1926) are finely perpetuated in this disk, which is also of first-rate musical quality. However, the string ensemble that Victor keeps on hand, apparently, for MacDowell is again to be heard.

MAHLER, GUSTAV

ORCHESTRAL WORKS

Lied von der Erde, das. *Bruno Walter conducting the Vienna Philharmonic Orchestra with Kerstin Thorborg, contralto, and Charles Kullmann, tenor.* C-Set 300—\$.75. [**fff\$\$.]

AS WELL as being one of the finest actual-performance recordings in the phonograph literature, this set contains some of the most affecting music-making one can find on records. The largest share of the credit is Walter's, for the work is very close to him. Thorborg sings splen-

didly, and there is also merit in Kullmann's performance when the music is within the best compass of his voice. It is not always thus accommodating, and the results then are quite strained. However, he accords well with the musicianly purposes of the conductor. Since the recording was made under concert conditions, there are imperfections in the reproduction. The balance is prevailingly good, and the quality of sound very satisfying.

SYMPHONIES

No. 1 in D major. *Dimitri Mitropoulos and the Minneapolis Symphony Orchestra.* C-Set 469—\$.65. [**fff\$\$.] FOR those who are acquainted with other recordings of Mitropoulos, this

will come as an uncommon example of mutual advantage, for the work is as flattering to the conductor's best abilities as they are to advantage of its patterns. There is an in-

vincible surety of procedure in his treatment of this score, a warm devotion and inquiring scholarship which are equally contributory to the end product. The recording is excellent.

No. 2 in C minor: Resurrection. *Ormandy conducting the Minneapolis Symphony Orchestra, the Twin City Chorus, Ann Gallogly, alto, and Corinne Bowen, soprano. V-Set 256—\$11.50. [**ffff\$].*

LIKE other of Mahler's major works now available on records, this is a reproduction of an actual performance—suggesting that the manufacturers will accept performances of Mahler when they are thrust upon them but will rarely sponsor them. Ormandy is far from the Mahlerian that Walter is, and the work is not enhanced thereby. However, there is plentiful energy in the performance, the soloists are competent (but hardly more), and the essential character of the music is projected despite unbalanced recording and failure of certain instruments to come through at salient points.

No. 5 in C minor (Adagietto only). *Walter and the Vienna Philharmonic Orchestra. V-12319—\$1. [**ffff\$]. Mengelberg and the Concertgebouw Orchestra of Amsterdam. D-25011—\$.75. [*ffff\$].*

BETWEEN the moderately good recording of Walter's reserved per-

formance and the mediocre recording of Mengelberg's overflowing one, my preference is for the first, despite the deeply affecting sentiment that the latter conveys. However, it is not always governed by sound taste; and this is not music that can support overstatement.

No. 9 in D. *Walter and the Vienna Philharmonic Orchestra. V-Set 726—\$10.50. [*ffff\$].*

FOR those who like to know precisely how old their records are, there is exact information in this case: for this is the reproduction of a concert performance on January 16, 1938, a date that preceded by only ten days a somewhat more important one—the invasion of Austria by the Nazis. It is not likely that one could hear a more eloquent, thoroughgoing, and generally penetrating performance than this one; but the restatement of it in the recording leaves much to be desired. There are few evidences of the audience in the concert hall, but an irritating buzzer can be heard before the beginning of virtually each new side, the breaks are exceedingly abrupt, and the instrumental sound is erratic. High violins, for example, are exceedingly sharp, low basses practically inaudible. However, the music is there, for those to whom that is the essential consideration.

SONGS

Ich atmet einen Lindenduft. *Suzanne Sten, contralto. C-17241—\$.75. [**ffff\$]. Charles Kullmann, tenor. C-1303-DB—\$.75. [*ff\$].*

THERE is little basis for comparison here, as Sten's singing is considerably more authentic, she uses the German text and a piano accompaniment. Kullmann sings with strained tones in English against an orchestral background supplied by Malcolm Sargent.

Ich bin der Welt abhanden gekommen. *Thorborg, with the Vienna Philharmonic Orchestra conducted by Walter. G-4201—\$.75. [**ffff\$].*

THIS is a companion piece to "Das Lied von der Erde" and an equally successful effort. Save for the sharp break between the two sides, the concert-hall conditions of the recording would not be at all a disadvantage. Thorborg sings the music nobly, with great artistic compre-

hension and thorough control.
Hans und Grete. *Sten.* C-17241—\$.75.
 [**f\$\$.]
 ONE cannot quarrel with Sten's feel-

ing for this song, but her tones are sometimes too heavy for the material, dulling the effect of her effort.

MALIPIERO, G. FRANCESCO

WORKS FOR STRING QUARTET

Cantari alla Madrigalesca. *Quartetto di Roma.* V-12329-30—\$.2. [**ff\$\$.]
 HERE is an unexpected combination of first-rate performance and worthwhile material. Its quality does nothing to explain the neglect of Malipiero by public performers and recording companies alike. The reproduction of this work is excellent.
Rispetti e Strambotti. *Kreiner Quartet.* V-Set 397—\$.350. [**f\$\$.].

THE Kreiners' conviction of the merit in this music is forcefully conveyed by the energy and enthusiasm of their playing. There is also first-rate musicianship in their treatment of the work, but the tone they produce is thin, tending to become shrill in the upper reaches of the violin. The reproduction is clear, carefully balanced.

MANCINELLI, LUIGI

Scene Veneziane. *Tullio Serafin conducting the Milan Symphony Orchestra.* C-7259—\$.1. [*f\$\$.].
 THOSE whose affection for the Metropolitan Opera House includes a recollection of this musician's name

as a conductor in the 'nineties may care to have this curio, but it is not likely to interest others. Serafin's performance is properly spirited, but the reproduction has decided limitations.

MARCELLO, BENEDETTO

Adagio in D minor. *American Society of Ancient Instruments, directed by Ben Stad.* V-8286—\$.1. [**ff\$\$.]. *Edwin Fischer, piano.* V-1693—\$.75. [**f\$\$.].

MUSIC lovers who know the third of Bach's so-called "Vivaldi" concerti will find this to be the original slow movement. It is from that source that Fischer's performance derives. However, I prefer the more authentic color of the quinton, viols, and harpsichord as well as the more contained musicianship of the group.

Sonata in F. *Rudolf Hindemith, cello, and Alice Ehlers, harpsichord.* D-20078—\$.50. [*ff\$\$.].

THERE is plentiful spirit in this performance, also excellent technical discipline. However, the harpsichord is a bit faint.

Sonata in G minor. *Josef Smit, viola da gamba, and Flora Stad, harpsichord.* V-1662—\$.75. [**ff\$\$.].

A FINELY precise, thoroughly musical accomplishment.

MARTINI, PADRE

Sonata for Flute, Violin and Piano. *Trio Moyse.* V-Set 597—\$2.50.

HERE is a first-rate phonographic mystery. All of the information above is carried in the current Vic-

tor catalogue, but the records have never appeared. This information is included simply because a prospective purchaser might wonder why his dealer cannot supply the records.

MARTINI IL TEDESCO

Plaisir d'amour. Conrad Thibault, baritone. V-1677—\$.75. [ff\$\$.]. Ninon Vallin, soprano. D-25844—\$.75. [*ff\$\$.]. André Baugé, baritone. C-9155—\$.1. [*ff\$\$.]. Beniamino Gigli, tenor. V-15348—\$.1. [**f\$\$.].**

THIS is by far the best-known piece of music associated with the name of Martini, but it was not written by Padre Martini (to whom it is usually credited) but by a German musician named Schwartzendorf who acquired the name of "Martini il Tedesco" during his residence in France. All of the versions save

Gigli's sobby, distended one have solid merits. My preference is for the cultivated, well-phrased singing of Thibault, whose voice is better reproduced than either Vallin's or Baugé's. However, the latter is stipulated to be an authentic reproduction of the original version, with harp accompaniment. It is beautifully sung, though I do not care for the timbre of his voice. Vallin's tasteful performance also can be endorsed, though here the recording is an active intruder upon enjoyment, as is also the scratchy surface.

MARTUCCI, GIUSEPPE

Notturno, G flat major. E.I.A.R. Symphony Orchestra conducted by Willy Ferrero. D-25855—\$.75. [*ff\$\$.].

FERRERO projects the line of this music feelingly, aided by a capable

performance by the orchestra. The recording is not too bad, and the surface is superior to the average of Decca records.

MASCAGNI, PIETRO

OPERAS

L'AMICO FRITZ

Suzel, buon di. Tito Schipa and Mafalda Favero, with La Scala Orchestra conducted by G. Antonicelli. V-15837—\$.1. [ffff\$\$.].**

I KNOW of few records which bear stronger witness to the excellence of Schipa's art, the distinction of his voice at something approaching its best. Favero is a revelation here,

singing with fine lustrous tone and excellent understanding of the style. The recording is first-rate.

Intermezzo. Lorenzo Molajoli conducting the Milan Symphony Orchestra. C-7200—\$.1. [*f\$\$.].

A THOROUGHLY routine performance, without distinction in execution or recording.

CAVALIERIA RUSTICANA

Complete Versions. *Carlos Sabajno conducting the La Scala Orchestra and Chorus, with Delia Sanzio (Santuzza), Giovanni Brevisario (Turiddu), and Piero Biasini (Alfio).* V-Set 98—\$9.50. [**f\$\$.] *Lorenzo Molajoli conducting the La Scala Orchestra and Chorus with Giannina Arangi-Lombardi (Santuzza), Antonio Melandri (Turiddu), and Gino Lulli (Alfio).* C-Set Op. 7—\$10.50. [*f\$\$.] *Abridged version. G. Cloëz conducting an unidentified orchestra, with Germaine Cernay (Santuzza), Gaston Micheletti (Turiddu), and Arthur Endrèze (Alfio).* D-25935-40—\$4.50. [*f\$].

NONE of these versions, either the complete or the abridged, measures up to the requirements for a recommendation. The singing in all three cases is decidedly spotty, with no performer who is more than acceptable in his role. The only factor of positive value is the conducting of Sabajno, which is colorful and alert. Also, the recording of the Victor version is measurably superior to Columbia's. It is these two elements which make the former slightly more desirable. Decca's tabloid presentation is notable only for the singing of Cernay, an experienced and conscientious artist. Otherwise the performance is uneventful and its reproduction poor.

Introduction and Siciliana. *Pietro Mascagni conducting an unidentified orchestra, with José Riavez as tenor soloist.* D-25222-3—\$1.50. [*f\$\$.] *Siciliana only. Martinelli.* V-8109—\$1. [*ff\$\$.].

WHETHER a composer-conductor's interpretation of the *Cavalleria* prelude is a more eloquent thing than merely that of a conductor is too fine a point for my ears to determine, but there is a curiosity value involved that cannot be denied. There is quality in Riavez's voice, but his style is rough, his intonation poor. The

version by Martinelli includes only the Siciliana, powerfully sung, with a good amount of the vocal quality he once possessed.

Regina coeli. *Emmy Bettendorf, with orchestra and chorus conducted by Eduard Mörike.* D-25826—\$75. [*f\$].

BETTENDORF sings this music beautifully, but the reproduction is a dozen years old and decidedly thin. For those willing to accept its limitations, it is a genuinely interesting item.

Vi lo sapete. *Claudio Muzio.* C-9084—\$1. [*ff\$\$.] *Elisabeth Rethberg.* D-20200—\$50. [*ff\$]. *Maria Jeritza.* V-1346—\$75. [*f\$\$.].

TAKING performance and price together, the Rethberg version has the most attractiveness of the three performances. However, it is sung in German. All of the recordings are below contemporary standards, but the Jeritza is the poorest of them. Considering these things, I would recommend the Muzio, which is beautifully sung, in the original language, and reasonably well-reproduced.

Ti qui Santuzza. *Dusolina Giannini and B. Gigli, with La Scala Orchestra conducted by Carlo Sabajno.* V-17697—\$1. [***ffff\$].

THOUGH this recording is by no means as recent as its release date would indicate, the magnificent tension of the two singers is most believably reproduced. Giannini drives her tones a little unbearably in the latter part of the duet, but Gigli is splendid throughout.

Intermezzo. *Boston "Pops" Orchestra conducted by Arthur Fiedler.* V-4303—\$75. [**ff\$]. *Molajoli and the Milan Symphony Orchestra.* C-7200—\$1. [*f\$\$.] *Antonio Guarnieri and Milan Symphony.* D-25058—\$75. [*f\$\$.] *Victor Symphony Orchestra.* V-20011—\$50. [*f\$\$.].

FIEDLER is not only the best of the conductors employed in the perform-

ances listed above; he also has infinitely the best collection of players and vastly superior recording. There is, thus, no alternative. The reproductions of the other performances date back as far as fourteen years and are simply outclassed by the one recent job.

*Brindisi. Gigli, with the Metropolitan Opera Chorus and Orchestra directed by Giulio Setti. V-8222—\$1. [**ffff\$].*

VOICE, voice, and still more voice are the three prominent elements in Gigli's performance of this excerpt. For those who do not object to a

barrel-organ treatment of the orchestra and chorus, this will be a satisfying job. The recording is good.

*ADIO alla Madre. Enrico Caruso, with orchestra. V-15732—\$1. [*ffff\$].*

By some miracle of acoustical science the old vocal element in this recording has been built up remarkably to accord with the timbre of the new orchestral accompaniment. There is astonishing potency in Caruso's voice throughout and a remarkable B at the climax.

LODOLETTA

*Se Franz dicesse il vero. Galliano Masini. C-9151—\$1. [**ffff\$].*

THE ease of Masini's execution suggests that virtually no effort is involved in his performance, and certainly not the one of thought. How-

ever, there is a point at which performance of even Italian opera can be too idiomatic, and it doesn't take Masini long to pass that given point. The recording is good enough.

SONGS

*Serenata. Alessandro Ziliani, tenor. V-1763—\$.75. [**ffff\$].*

ZILIANI's voice is apt for this material, but he overdrives it, which results in sound tight and unlovely. Both the orchestra and the recording are good.

*Stornelli Marini. Gigli. V-1403—\$.75. [**ffff\$].*

ONE has to look at the label twice to believe that this is really Gigli, so large is the voice and so robust the character of the singing. For music of this type, a competent job.

MASSENET, JULES

INCIDENTAL MUSIC LES ERINNYES

*Prélude; Scène religieuse; Invocation; Entr'acte; Danse grecque; La Troyenne regrettant sa patrie; Finale). Orchestra of the Association Symphonique, Paris, conducted by Francis Casadesus. D-20095-99—\$2.50. [*ffff\$].*

BOTH Leconte de Lisle's drama and the music Massenet wrote for it would doubtless have been forgotten by now had not one of its sections possessed a maudlin expressiveness of which the shrewd Massenet was

not unaware. This was the Invocation, which he revised, rearranged (for voice, piano, and cello), and retitled—"Élégie." Those who yearn for it in the Ur-text will find it in this group of pieces, but the set is not recommended to others. The conducting is mediocre, the reproduction poor. The more familiar versions of the "Élégie" will be found under the listing of Songs.

OPERAS

LE CID

O noble lame étincelante. *Georges Thill.* C-9124—\$1. [**ffff\$].

THE singer's voice is here heard at its brilliant best, in a powerful, well-balanced recording.

Ah! tout est bien fini. *Thill.* C-9124—\$1. [**ffff\$].

THIS is the companion of the side

above and shows quite as conclusively that Thill demonstrated virtually none of his true capacities when serving a term at the Metropolitan of Gatti's day. He handles his B flats and A's with secure freedom.

HÉRODIADE

Il est doux. *Ninon Vallin.* D-25847—\$75. [*ffff\$]. *Maria Jeritza.* V-6604—\$1. [**ffff\$].

VALLIN's style, her beautiful French, and her dramatic sense are united by a vocal quality that is ideally suited to this air. Despite the poorish recording, it is decidedly a better value than Jeritza's forced, unlovely treatment.

Vision fugitive. *John Charles Thomas.* V-1639—\$75. [*ffff\$]. *Mario Basiola.* C-70093—\$1. [**ffff\$]. *Nelson Eddy.* C-70349—\$1. [**ffff\$]. *Arthur Endrèze.* D-25880—\$75. [*ffff\$].

THERE is an extra-thread of gold in Thomas's de luxe voice that compels a recommendation despite the all-round capability of Basiola's performance. However, the orchestra behind Thomas is small and indifferently directed. Eddy, too, has a stunning voice to offer in this music, but his style is amateurish, his French

not even up to the Berlitz standards. However, it is a good recording job and the orchestra is sizable. There are no distinctions in the Endrèze voice or art to offset poor reproduction of them.

C'en est fait. *John Charles Thomas,* with orchestra directed by Frank Tours. V-15859—\$1. [**ffff\$].

THE variable Thomas is heard here in a mood of rapt dramatic concentration and sensitive obedience to the sense of the music. Taken together with the fine reproduction of the orchestra, the elements are all admirable.

Ballet Music. *G. Cloiz conducting the Grand Symphony Orchestra of Paris.* D-25354-20111—\$1.25. [*ffff\$].

MEDIOCRITY has been dutifully preserved by wax and graphite in these two disks, alike in conducting, playing, and recording. The buyer should consider himself warned.

LE JONGLEUR DE NÔTRE DAME

Légende de la sauge. *Marcel Journet.* V-6785—\$1. [*ffff\$].

IT is well to have an example on records of this fine old veteran's artistry, even though it is merely a suggestion of his ability at its best rather than a factual evidence of it. However, there is fine style in the singing and a good deal of emotion. The recording is more than a dozen years old and clearly indicative of the fact.

Le Miracle. *George Cloëz conducting a chorus, orchestra, and Charles Friant, tenor, Roger Bourdin, baritone, and Pierre Dupré, bass.* D-20585-7—\$2.25. [*ffff\$].

CAPABLE singing and surprisingly good recording are combined on these disks, which comprise an unexpectedly worth-while value.

MANON

"Complete" Version. *Elie Cohen conducting the Opéra-Comique Orchestra and Chorus with Germaine Féraldy (Manon), Joseph Rogatchewsky (Chevalier des Grieux), G. Villier (Lescaut), and Louis Guénot (Comte des Grieux). C-Set Op. 10—\$19. [**ffff\$\$].*

THIS is one of the best of the complete recorded operas, not only because of Cohen's incisive, well-controlled conducting and the all-round capacity of the singers, but also because it is an authentic example of the tradition to which *Manon* was a contribution. In particular, the sections of spoken text are admirably delivered, as a believable part of the drama. Rogatchewsky is as fine a Des Grieux as this generation has heard, with a thoroughly good style and a voice with a fine, free top. Féraldy is also an artist of distinction, with the kind of voice that sounds as though its owner might be pretty. All the small parts are excellently taken, and the recording is efficient, of the studio type.

Overture. *G. Cloëz conducting the Grand Symphony Orchestra of Paris. D-20088—\$.50. [**ff\$].*

AN ENERGETIC job, reproduced with plenty of volume though no remarkable quality.

Je suis encore tout étourdie. *Ninon Vallin, with orchestra conducted by G. Cloëz. D-20581—\$.50. [*ff\$].*

TO JUDGE from her singing of this and the other excerpts below, Vallin is one of the greatest of Manons—a supposition which, unfortunately, has no substantiation in the records of the Metropolitan. The recording is fair.

Voyons, Manon. *Vallin, with orchestra directed by Cloëz. D-20580—\$.50. [*fff\$].*

THERE is an occasional unpleasant shrillness in Vallin's singing of this air, but its emotion is beautifully projected.

Adieu, notre petite table. *Lucrezia Bori. V-14616—\$.1. [*fff\$]. Vallin. D-20580—\$.50. [*ff\$].*

THAT Bori's performance wrings a recommendation from me is indeed a tribute to its dramatic power and vocal mastery, for the orchestra is pitifully small and the reproduction possessed of little sonority. Vallin's singing is in her customary vein, but it must defer to the special effectiveness of Bori in this scene.

Le rêve. *Jussi Bjoerling, with orchestra conducted by Nils Grevillius. V-12635—\$.1. [**fff\$]. Richard Crooks. V-8421—\$.1. [**ff\$]. Tino Rossi. C-4185—\$.75. [**ff\$]. Schipa. V-1183—\$.75. [*fff\$]. Gigli. V-1656—\$.75. [**ff\$]. Roland Hayes. C-17176—\$.75. [**f\$]. Edmond Clément. V-6062—\$.1. [*fff\$].*

OF THE three versions in the original French, with orchestra, that by Bjoerling is the best summation of the scene as Massenet conceived it. Crooks sings well but without the thread of gold in his voice that Bjoerling's contains. Rossi's accomplishment is impressive for a singer of his type, but the results are still too close to crooning for my taste. Of the two Italian versions, Schipa's is incomparably superior to Gigli's and indeed is the best vocalization, as vocalization, of all the contemporary recordings. Gigli's sob is, apparently, with him in dreams as in waking, while Hayes now commands but a thin edge of his once fine voice. For connoisseurs of virtuoso singing, the Clément record may be earnestly commended, though it is three decades old, feebly reproduced with a scratch as loud as voice and piano combined.

Gavotte (Obéissons quand leur voix appelle). *Bori. V-1846—\$.75. [*f\$]. Vallin. D-20581—\$.50. [*f\$].*

VALLIN'S voice is a bit heavy for this music, wherefore the preference

for the Bori performance, though she is not always able to do what she wants to with her voice in this recording. Moreover, the orchestra is spiritless and undersized, so that the recommendation is definitely one with reservations.

Ah! fuyez, douce image. *Crooks. V-15543—\$1. [**ffff\$]. Schipa. V-8422—\$1. [*ffff\$].*

IT is a poor rule that cannot withstand an abrogation now and then, and my preference for performances in the original text must be aban-

doned in this case to acknowledge the dramatic power and vocal thrust of Schipa's Italian version of this air. Crooks sings with a good deal of persuasiveness, but he has not the temperament and art to match Schipa's.

Ballet Music. *G. Cloëz conducting the Opéra-Comique Orchestra. D-25401—\$.75. [**ffff\$].*

THIS is crisp, workmanlike performance, with a better than average distinction of solo instruments for Decca records of this type.

DON QUICHOTTE

Mort de Don Quichotte. *Feodor Chaliapin and Olive Kline. V-6693—\$1. [**ffff\$].*

THE noble art of Chaliapin may be heard here at its best, despite the silly French "enunciation" of the singer. However, the imagination and creative power of the artist are remarkably preserved by the recording, which is vivid despite its age of more than a dozen years.

LE ROI DE LAHORE

Promesse de mon avenir. *Mario Basiola. C-70093—\$1. [**ffff\$].*

THE good sound of Basiola's voice

Chaliapin supplies the voices of both Quichotte and Sancho Panza, with Kline interpolating the brief section for Dulcinea.

Interlude (Act III). *G. Cloëz conducting the Paris Philharmonic Orchestra. D-20583—\$.50. [*f\$\$\$].*

THERE is only faint virtue in this disk, which is noted merely because it exists.

THAÏS

Dis-moi que je suis belle (Air du miroir). *Helen Jepson. V-14153—\$1. [**ffff\$].*

JEPSON's singing here possesses a good deal more of the dramatic force and animation which her voice can absorb than it usually does. She thus accomplishes a spirited, fluent performance of the aria, as the bright recording testifies.

Méditation. *Boston "Pops" Orchestra directed by Arthur Fiedler, with Robert Gunderson, solo violinist. V-11887—\$1. [**ffff\$]. Philharmonic Orchestra of Paris conducted by Henri Defosse, with Henri Merckel, solo violinist. D-25323—\$.75. [*ffff\$]. Fritz Kreisler, violin, with piano. V-6844—\$1. [*ffff\$]. Mischa Elman,*

is sensitively applied to this air, with properly stylistic results. Also, it is well-reproduced.

*violin, with piano. V-7392—\$1. [**ffff\$].*

FIEDLER and Gunderson make the most satisfactory sound out of this episode, though the former's conducting is more than a little casual. As pure fiddling, Merckel's performance is amazing for its finesse, but the recording has little volume, the surface a great deal. Both virtuoso violinists impose their own styles on the treatment of the music as a solo piece, and my preference is for Kreisler's, though the Elman is a more recent recording. Those who want the organ or "grand organ" versions will find them in the catalogues.

Scène de l'oasis. *G. Cloëz conducting an orchestra with Emma Luart, soprano and Roger Bourdin, baritone.* D-25878-9—\$1.50. [**f\$\$].

THE recording is dry and unenhancing, but the two singers are capable and the conductor has an admirable feeling for the style.

Mort de Thaïs. *Mary Lewis, soprano.* V-6578—\$1. [**f\$\$].

THERE is pleasant enough quality in Lewis's pretty voice but little suggestion of tragedy in her treatment of the scene.

WERTHER

Un autre est son époux. *Sydney Rayner, tenor.* D-29001—\$1. [*f\$\$].

I AM NOT beguiled by Rayner's strained singing nor by the thick reproduction of it.

Air des lettres. *Vallin.* D-25846—\$.75. [**ff\$\$].

FORTUNATELY the recording here is distinctly above the Decca average, for Vallin's singing is wonderfully animated and interesting.

Air des larmes. *Vallin.* D-20582—\$.50. [*f\$\$].

THE orchestra does not give Vallin the support she deserves, but her

portion of the score is beautifully colored.

Prière. *Vallin.* D-20582—\$.50. [**ff\$\$]. SEE entry above.

Ah! non mi ridestar. *Tito Schipa.* V-8422—\$1. [**fff\$].

SCHIPA's penchant for singing French operatic airs in Italian is deplorable, but there can only be praise for his masterful technic and impassioned dramatic sense. Since this is coupled with his stunning performance of "Ah! fuyez, douce image," the attractiveness of the disk is apparent.

ORCHESTRAL WORKS

PHÈDRE:

Overture. *Alfred Hertz conducting the San Francisco Orchestra.* V-7154—\$1. [**ff\$]. *Godfrey Andolfi conducting the Grand Orchestre Symphonique.* C-69395—\$1. [**f\$\$]. BETWEEN the vigorous conducting of

Hertz and the better recording of the less imposing performance under Andolfi, I prefer the latter, though the margin between them is hardly large enough to provide material for argument.

SCÈNES ALSACIENNES

No. 3, Sous les tilleuls. *G. Cloëz conducting the Grand Philharmonic Orchestra of Paris.* D-25500—\$.75. [*f\$\$].

THE Grand Philharmonic has a hard time making itself heard above the surface scratch on this disk, but the cello soloist is capable.

No. 4, Dimanche soir. *As above.* D-25500—\$.75. [*f\$\$].

THE orchestra sounds no better on Sunday evening than it did under the lindens, and the surface is just as bad.

SCÈNES PITTORESQUES

No. 3, Angélus. *Charles O'Connell directing the Victor Symphony Orchestra.* V-36376—\$.75. [***ff\$]. *Charles O'Connell, pipe organist.* V-35767—\$.75. [*f\$\$].

WHETHER or not O'Connell is a Massenet specialist I could not say,

but of his two interpretations of this sonorous horror I prefer the one with orchestra, largely because it is an extremely good recording job. The cinema temples of one's youth are recalled by the organing, a memory best forgotten.

No. 4, *Fête bohème*. *Richard Crean* conducting the London Palladium Orchestra. V-36392—\$.75. [**ff\$\$.]. CONDUCTOR Crean, who is otherwise

unknown to me, dispenses this porridge competently. The recording is good.

SONGS

Elégie. *Rosa Ponselle*, soprano. V-6599—\$.1. [**ff\$\$.]. *Chaliapin*. V-14902—\$.1. [*f\$\$.]. *Enrico Caruso*, tenor, and *Mischa Elman*, violin. V-8007—\$.1. [*ff\$\$.].

PONSELLE's voice was still its remarkable self when this recording was made, and despite the age of the disk (fifteen years at least) it is worth owning. On the other hand the newer Chaliapin reproduction is also much distorted and exaggerated by his peculiar sense of phrasing. The duet disk is one of those marvelous blendings of consonances that

remind us how well a violin and a voice can sound, but this is to be perceived in spite of the recording, which is bad even for its remote period.

Elégie. *Green Brothers*. V-36107—\$.75. [**\$\$.].

THIS fruity atrocity is cited only for its value as a test of your musical friends. If they survive more than four measures, cross them off your list. It is possible that there might be the fascination of loathing in this performance by chimes, vibraphone, and marimba, however.

McDONALD, HARL

CONCERTO

For Two Pianos. *Jeanne Behrend and Alexander Kelberine*, with the Philadelphia Orchestra under the direction of *Leopold Stokowski*. V-Set 557—\$.350. [**ff\$\$.].

THROUGH his situation as court composer to the Philadelphia Orchestra (and, incidentally, its business manager in recent seasons) McDonald's music has enjoyed a quantity of re-

cording that certainly would be smaller were the consideration merit alone. Here his quasi-Rachmaninoff patterns are competently cared for by the pianists Behrend and Kelberine, with some very welcome animation provided by the conducting of Stokowski. The playing throughout is first-rate, and the recording is excellent.

ORCHESTRAL WORKS

SYMPHONIES

No. 1, *The Santa Fé Trail*. *Eugene Ormandy* conducting the Philadelphia Orchestra. V-Set 754—\$.350. [**ff\$\$.].

IN its pictorial delineation the music fulfills faithfully the implications of the title—all but that part which terms this collection of chromos a "symphony." Ormandy conducts the work with persistent concern for detail, and the orchestra plays it superbly. Note as an especial ex-

ample of recording craft the stunning climax in the final movement.

No. 2, *Rumba* (*Rumba movement only*). *Stokowski* conducting the Philadelphia Orchestra. V-8919—\$.1. [**ff\$\$.].

THERE is some sonorous writing for the orchestra in this movement, and Stokowski enhances it mightily by his treatment. Otherwise it is of small consequence.

MISCELLANEOUS

Festival of the Workers (Dance). *Stokowski conducting the Philadelphia Orchestra.* V-8919—\$1. [**ff\$\$].

THIS is a companion side to the item above and has similar virtues of performance and recording. In fact, it is even louder.

San Juan Capistrano. *Serge Koussevitzky conducting the Boston Symphony Orchestra.* V-17229—\$1. [**ff\$\$].

KOUSSEVITZKY's skill as a colorist is

challenged but not vanquished by these "Two Evening Pictures." Both sides ("The Mission" and "Fiesta") are very well-played and -recorded.

Two Hebraic Poems. *Ormandy and the Philadelphia Orchestra.* V-14903—\$1. [**ff\$\$].

THIS recording is somewhat shrill in its upper frequencies, but its effect on the music is not consequential.

MÉHUL, ÉTIENNE HENRI

Romance du Bard. *André Baugé.* C-9155—\$1. [**ff\$\$].

THE splendid equipment of this fine singer, his fluid voice and remarkable artistry are finely projected in this aria from *Ariodant*. Fortunately

the recording is equal to the needs of the performance.

Vainement, Pharaon, dans sa Reconnaissance. *Thill.* C-4126—\$.75. [**f\$\$].

A FINELY' stylistic effort, but not too strongly reproduced.

MENDELSSOHN, FELIX

CONCERTOS
PIANO AND ORCHESTRA

No. 1 in G minor. *Ania Dorfmann and the London Symphony Orchestra conducted by Walter Goehr.* C-Set X124—\$2.50. [**fff\$\$]. *Sanromá and the Boston "Pops" Orchestra directed by Fiedler.* V-Set 780—\$3.50. [***ff\$\$]. DORFMANN and Goehr accomplish an extremely congenial reading of

this work, one in which there is an abundance of spirit and well-disciplined execution, though no attempt to inflate the score beyond its proper dimensions. The alternative version is flashy in its superficial way, with little suggestion of the composer's personality.

VIOLIN AND ORCHESTRA

In E minor, opus 64. *Joseph Szigeti and the London Philharmonic Orchestra conducted by Beecham.* C-Set 190—\$4.50. [***fff\$\$]. *Yehudi Menuhin and the Orchestre des Concerts Colonne conducted by Enesco.* V-Set 531—\$4. [***ff\$\$]. *Fritz Kreisler and the London Philharmonic Orchestra conducted by Sir Landon Ronald.* V-Set 277—\$3.50. [*fff\$\$]. THERE is a sound reason for approving any one of these three re-

cordings and just as sound reason for rejecting all of them. A combination of Szigeti's style, Menuhin's vigor, and Kreisler's tone would give one an ideal performance, blended with Enesco's fire and Beecham's suavity in the treatment of the orchestra—but such a composite is not yet available to the montage-less phonograph. Setting all the virtues and the deficiencies against one another, the one un-

diminishing quality that survives is the superb *élan* and sophistication (in the best sense of that term) of Szigeti's conception. Its manifold subtleties offer the prospect of longer continuing interest than either of the others, and the conducting by Beecham is a splendid counterpart of the soloist's feeling about the work. As recording, it is midway between that of its two competitors —better than the Kreisler but considerably inferior to the Menuhin. In the latter the personality of the soloist is surprisingly often overshadowed by the potency and drive of Enesco's conducting. From a fiddling standpoint, Menuhin does a masterful job, with a better consistency of tone than one is accus-

tomed to hear on his records. However, it lacks the maturity and finish of the Szigeti interpretation. Though the Kreisler version cannot be classed with either of the foregoing as a recording or merely as a projection of Mendelssohn's patterns, it has an atmosphere and personality of its own. The emphasis here is on the solo instrument, which sings out with glorious evocativeness at many points. But much of the technical detail is labored, and there are numerous accentuations and emphasis whose validity does not go beyond the personality of the performer. Ronald follows Kreisler's lead dutifully, and the recording is restricted by impinging studio walls.

INCIDENTAL MUSIC

ATHALIE

War March of the Priests. *Willem Mengelberg and the New York Philharmonic-Symphony Orchestra.* V-7104—\$1. [*f\$\$.]

THOUGH this is a ceremonial exercise that Mengelberg played with

pompous effect on numerous occasions, this recording of it is singularly disappointing. The orchestra is poorly located in relation to the microphone, and the pacing of the march is mysteriously fast.

A MIDSUMMER NIGHT'S DREAM

Overture. *Arthur Fiedler and the Boston "Pops" Orchestra.* V-11919—\$1. [*ff\$\$.] *Alfred Hertz and the San Francisco Orchestra.* V-6675-6—\$2. [*f\$\$\$].

NEITHER of these is, in my estimation, the performance this amazing work deserves. The Fiedler disk is much more recent and a decidedly better recording, but it has neither the fantasy nor the sheer musical insight the music requires. Unfortunately, as well as being poorly recorded, the Hertz performance is hobbled by a dependence on routine rather than insight. This being so, my preference is based on mechanical rather than musical virtues. (The Hertz disks, though high-priced, also include the Scherzo on the fourth side.)

Scherzo. *Toscanini and the Philharmonic-Symphony Orchestra.* V-7080—\$1. [*fff\$\$.] *Artur Bodanzky conducting an unidentified orchestra.* D-25523—\$.75. [*ff\$\$.] *Orchestra of the Concerts Colonne, conducted by Gabriel Pierné.* D-25399—\$.75. [*f\$\$.] *Alfred Hertz and the San Francisco Orchestra.* V-6676—\$1. [*f\$\$.]

ONE could hardly find a major repertory work of which the recorded examples are as uniformly inferior as this. However, the Toscanini interpretation is a musical marvel, even though the reproduction is thinnish. There is not much to be said for any of the others, though the Bodanzky performance is not quite so bad as the Pierné, while the Hertz version is almost inaudible.

Nocturne. Beecham and the London Philharmonic Orchestra. C-68888—\$1. [**ff\$\$.] Adrian Boult and the BBC Orchestra. V-4312—\$.75. [**f\$\$.] Hertz and the San Francisco Orchestra. V-6677—\$1. [*f\$\$.]. Orchestra of the Concerts Colonne, conducted by Pierné. D-25399-400—\$1.50. [*\$\$.].

BEECHAM's taste and musical feeling are admirably complementary to this work, which rarely receives treatment so considerate. It is also very well-recorded. Boult has good feeling for the music, but the horns in the orchestra are less reliable than Beecham's. Hertz is sadly embarrassed by poor recording, while Pierné has neither the man power nor the mechanical aid he requires.

Wedding March. Beecham and the Lon-

don Philharmonic Orchestra. C-68888—\$1. [**ff\$\$.] Fiedler and the Boston "Pops" Orchestra. V-11920—\$1. [**f\$\$.] Hertz and the San Francisco Orchestra. V-6678—\$1. [*f\$\$.]. C. MacLean, organ. C-361—\$.75. [**f\$\$.].

THERE is no competition among the recordings of Fiedler and Hertz for Beecham's, because the latter has much more energy and festive spirit than either of the others. The Fiedler performance, though well-recorded, is remarkably fast, with no more than ordinary attention to niceties of tone and dynamics. The Hertz performance is disqualified by the poor reproduction. MacLean's organ performance is eminently loud, almost burly, and it is forcefully recorded.

ORATORIOS

ELIJAH

No. 4, If With All Your Hearts. Webster Booth, tenor, with Warwick Braithwaite conducting. V-12609—\$1. [**ff\$\$.].

BOOTH's voice is not produced so effectively as it might be, but its timbre is good, and he has a sound feeling for the style. The recording is good.

No. 7, Angels' Chorus. Irmel Choir and Chorus. D-25829—\$.75. [*ff\$\$.].

THIS well-trained choir does its chore conscientiously, but the indifferent recording is not enhanced by the poor surfaces.

No. 14, Lord God of Abraham. Horace Stevens, baritone, and orchestra. D-25852—\$.75. [*ff\$\$.].

STEVENS is an able singer, and he is sensitive to the style in this music. The recording is passable.

No. 21, Hear Ye, Israel. Lucy Marsh. V-9104—\$1. [*f\$\$.].

THE remarkable Miss Marsh, whose public career aside from records is almost untraceable, is heavily engaged by the requirements of this

air. Her clear, clean voice is shrill at the top, and her sense of style is dutiful rather than lively. The orchestra is small, the recording poor.

No. 26, It Is Enough. Horace Stevens, with orchestra. D-25852—\$.75. [*ff\$\$.].

SEE comment under No. 14, above.

No. 29, He, Watching over Israel. Mormon Tabernacle Chorus and Organ, with Anthony C. Lind conducting. V-35829—\$.75. [*f\$\$.].

THERE is little more than sheer mass to commend this singing, for the block effects of the choir are accentuated by the reverberant recording made in the Salt Lake City Tabernacle. There are few artistic qualities in the performance.

No. 31, Oh Rest in the Lord. Margarete Matzenauer. V-6555—\$1. [*ff\$\$.]. Ruth Carhart. V-24537—\$.50. [*f\$\$.]. MATZENAUER's superb art, her majestic style and resplendent voice are not wholly obscured by the antiquated recording. It is still a performance full of savor and under-

standing. The alternative is feeble indeed, for it offers only a part of the air, sung in a sleepy "educational" manner, with a back-parlor piano accompaniment.

No. 39, Then Shall the Righteous Shine Forth. Webster Booth with orchestra

ST. PAUL

No. 13, But the Lord. Ernestine Schumann-Heink. V-7388—\$1. [*ffff\$]. Hooty as the vocal quality is here, this is a magnificent testimonial to the art, wisdom, and compassion of this great spirit. And despite the vagueness of certain tones, there is still great beauty in the voice. The recording, however, is definitely dated (c.1928).

conducted by Warwick Braithwaite. V-12609—\$1. [**ff\$].

THE singer's free voice and excellent enunciation of the text are both items of credit in his understanding performance.

ORCHESTRAL WORKS OVERTURES

Fingal's Cave (Hebrides). Beecham and the London Philharmonic Orchestra. C-69400—\$1. [**ff\$]. Adrian Boult and the BBC Orchestra. V-11886—\$1. [**f\$\$. Artur Bodanzky and an unidentified orchestra. D-25791-2—\$1.50. [*f\$\$.]

DESPITE a tendency to over-refinement, there is more imaginative thrust and poetic sensitivity in Beecham's performance than in either of the competitive versions. Boult's is definitely stolid and not so well recorded, whereas the Bodanzky performance is both over-dramatized and under-recorded as well as being excessively expensive for the value it offers.

Meerestille und glückliche Fahrt. Leo Blech conducting the London Symphony Orchestra. V-11452-3—\$2. [*ff\$].

STRAIGHTFORWARD musicianship, de-

No. 22, O Great Is the Depth. BBC Chorus conducted by Leslie Woodgate. C-7343—\$1. [**f\$\$.]

ONE almost suspects a meal of roast beef and Yorkshire pudding has preceded the recording of this chorus, so robust is the singing. However, it is also a bit unyielding, rather more churchy than necessary. The reproduction is good.

voted care for detail are the distinguishing characteristics of this performance. There is also a well-planned range of detail, capably exposed by the skillful playing of the orchestra. The recording is unvital. Two additional Mendelssohn items on the fourth side balance the high price.

Midsummer Night's Dream.

SEE Incidental Music, p. 240.

Ruy Blas. Beecham and the London Philharmonic Orchestra. C-70352—\$1. [**ff\$]. Adrian Boult and the BBC Orchestra. V-11791—\$1. [**f\$\$.]

IT IS no indictment of Boult's energetic, musically performance to say that it is inferior to the vivid, brilliantly articulated effort directed by Beecham. There is also a good deal more suavity in the playing (and recording) of the London Philharmonic.

SYMPHONIES

No. 3 in A minor ("Scotch"). José Iturbi and the Rochester Philharmonic Orchestra. V-Set 699—\$4.50. [**ff\$]. Weingartner and the London Philharmonic Orchestra. C-Set 126—\$4.50. [*ff\$].

THE performance under Iturbi is not distinguishably inferior to Weingartner's, and that is high praise; for the latter's treatment of this work is a model of spirit and animation. However, the advantage in re-

cording is all on Iturbi's side, and thus the preference too.

No. 4 in A ("Italian"). *Koussevitzky and the Boston Symphony Orchestra.* V-Set 294—\$3.50. [**ff\$\$.]. *Ettore Panizza and members of the La Scala Orchestra.* V-Set G8—\$3.25. [****\$\$.]. *Hamilton Harty and the Hallé Orchestra.* C-Set 167—\$3.50. [**ff\$\$.].

IT IS regrettable that Panizza requires one more record for his performance than either Koussevitzky or Harty, for at the lower unit price one would be inclined to evaluate his forceful conducting as a distinct bargain, especially as the performance is very competently recorded. Since the issue comes down to an equality of price among the three recordings, there can be little

question that the Koussevitzky offers the better all-round value when conception, virtuosity of the orchestra, and reproduction are considered together. For those who have an interest in the abilities of Panizza, this is the best recorded evidence of them.

No. 5 in D ("Reformation"). *Howard Barlow and the CBS Orchestra.* C-Set 391—\$4.50. [*ff\$\$.].

THE impressive musical qualities of this work are suggested but not wholly delineated by Barlow's performance. It is effortful and musical but hardly offers the possessive energy that the score can absorb. The recording has a good deal of definition, but the essential quality is shallow, and the balance of the orchestral choirs is poor.

ORGAN WORKS

Sonata No. 6 in D minor, opus 65. *Edouard Mignan.* D-20639—\$.50. [*f\$\$.]. *Edouard Commette.* C-402—\$.75. [*f\$\$.].

BOTH of these performances are incomplete, for the two-sided Mignan

treatment covers only parts of movements 1, 2, and 3, whereas the Commette single side is concerned only with the andante. In both cases the reproduction is poor.

QUARTETS FOR STRINGS

In E flat, opus 12. *Budapest String Quartet.* V-Set 307—\$3.50. [**ff\$\$.]. SUAVITY and finesse are the dominant qualities of this performance, but it is not lacking in energy or emotional force. The characteristic tone of the ensemble is admirably reproduced.

Canzonetta only. *Glazounoff Quartet.* D-25793—\$.75. [*f\$\$.].

THERE are no conspicuous virtues in the performance, and the recording is distressingly bad.

In D, opus 44, No. 1. *Stradivarius Quartet.* C-Set 304—\$3.50. [*ff\$\$.]. THE playing by the Stradivarius ensemble is spirited, but there is little quality in the reproduced sounds.

Double Quartet ("Octet"), opus 20 (Scherzo only). *Minneapolis Orchestra directed by Dimitri Mitropoulos.* C-

11239—\$1. [**f\$\$.]. *Boston "Pops" Orchestra directed by Arthur Fiedler.* V-11947—\$1. [*f\$\$.].

It is a sizable absurdity that only a single movement from this celebrated work is available on records, and that not in its original form but in an amplification for the string section of a symphony orchestra. Moreover both conductors are more enticed by the prospects of virtuoso display that this scherzo offers to their string sections than they are concerned with doing justice to its musical possibilities. The consequence is that the performance will be acquired as an incidental item to Mitropoulos's playing of the "Classical" symphony of Prokofiev, or as a disk-mate to the "Military" polonaise of Chopin by Fiedler.

SONGS

Auf Flügeln des Gesanges. *Suzanne Sten, contralto.* C-17264—\$.75. [***f\$\$.] *Lotte Lehmann, soprano, with orchestra.* D-25806—\$.75. [*f\$\$.] *Heifetz, violin.* V-6848—\$.1. [**ff\$\$.] *Charles O'Connell conducting the Victor Symphony Orchestra.* V-36376—\$.75. [***f\$\$.]

THERE is no competition for the version by Sten, for all the others are modifications of the composer's intention. She is a capable singer and resourceful musician, though not so consistent as one would prefer. The salon orchestra that accompanies Lehmann is no enhancement of her performance, especially as the recording of both factors is poor. Heifetz's fiddling talent is heard at its virtuoso best in the familiar transcription, whereas the excellent strings of the "Victor Symphony" (substantially those of the Philadelphia Orchestra) limn the melody brilliantly in a recording of exceptional richness.

Ave Maria ("Lorelei"). *Berlin Philharmonic Choir, with Ursula van Diemen, soprano.* V-11884—\$.1. [**fff\$\$.]

THOUGH this excerpt from Mendelssohn's unfinished opera is not truly a song, it is not unreasonable to list it in this category. There is really noteworthy quality in the singing of the choir, and Van Diemen is a vocalist whose abilities should be much more widely known. Unfortunately this is one of the few performances by her that are available in a domestic catalogue. The recording is good.

Gruss. *Lotte Lehmann, with orchestra.* D-20286—\$.50. [*ff\$\$.] *Ernst Wolff.* C-4186—\$.75. [**f\$\$.]

WOLFF's version is the authentic one with piano, and Lehmann is accompanied by one of those aborted orchestras, but there are too few virtues in the former to be recommended. Moreover, it is the second item on a record with no blank grooves to separate it from the preceding song. Thus, a weak vote for Lehmann, for her voice is in beautiful shape here.

Jäger Abschied, der. *Harvard Glee Club.* V-4335—\$.75. [**ff\$\$.] *Wiener Sängerknaben.* D-25467—\$.75. [*f\$\$.] THERE is something of the "Hold that line" spirit in the singing of the Harvard boys, but it is technically superior to the alternative performance and a much better recording. **Jagdlied.** *Harvard Glee Club.* V-4335—\$.75. [**ff\$\$.]

SEE entry above.

Minnelied. *Ernst Wolff.* C-4177—\$.75. [**f\$\$.]

WOLFF is his own accompanist in this song as in the others listed in this section. Thus he has only himself to account to for the obscurity and poor balance of that part of the performance.

Nachtlied. *Ernst Wolff.* C-4177—\$.75. [**ff\$\$.]

THERE is good spirit in this recording, a rather better vocal quality than the average of Wolff's performances.

Neue Liebe. *Wolf.* C-4177—\$.75. [**f\$\$.]

THIS is lesser Wolff, which, indeed, is faint praise.

O Täler weit, o Höhen. *Richard Tauber, tenor.* D-20250—\$.50. [*ff\$\$.]

DESPITE the poor recording, the quality of Tauber's art is manifest in this performance.

TRIOS FOR PIANO AND STRINGS

No. 1 in D minor, opus 49 (two movements only). *Trio of the Amsterdam Concertgebouw.* D-25186—\$.75. [**ff\$\$.]

IF ONE listens closely one can hear the strings in the playing of the andante and scherzo included on this disk, but the piano, tinny as it

is, dominates the sound quite completely.

No. 2 in C minor, opus 66. *Zilcher, Schiering, and Cahnbley.* D-25250-3—\$3. [*ffff\$].

THE cello is a dull rumble and the

violin a thin thread of sound in this recording on either side of the watery piano. However, there is excellent spirit in the playing, though not enough of it can be heard.

MISCELLANEOUS WORKS FOR CHORUS AND ORCHESTRA

Hark! the Herald Angels Sing. BBC Choir conducted by Joseph Lewis. C-246—\$.75. [**ffff\$]. *Trinity Choir.* V-19823—\$.50. [*f \$\$]. Lew White, organ, and choir. V-26049—\$.50. [**ffff\$].

LEWIS leads his able forces with skill and authority, benefited by thoroughly good recording. There is barely routine competence in the Trinity Choir's singing, while the

tireless White accomplishes with appalling efficiency his vulgarizing purpose.

Hymn of Praise. BBC Choir conducted by Leslie Woodgate. C-7343—\$.1. [**ffff\$].

THERE can be no doubt that the choristers are sincere in their hosannahs, impelled by Woodgate's musicianly emphasis.

MISCELLANEOUS WORKS FOR PIANO AND ORCHESTRA

Capriccio Brillante. Joanna Graudan, piano, and the Minneapolis Orchestra conducted by Dimitri Mitropoulos. C-Set X197—\$2.50. [**ffff\$]. THE pianistic needs of this engaging, little-known work are neatly supplied by Graudan, a musical neighbor of

the performing organization. There are a few nervous twitches in Mitropoulos's direction, but on the whole it is apt for the music. The reproduction is a little shallow and lacking in resonance, but better than other recent ones of Columbia.

MISCELLANEOUS PIANO WORKS

Rondo Capriccioso. Mischa Levitzki. V-1651—\$.75. [**ffff\$].

DEFTNESS and facility are the essence of Levitzki's performance as they are of Mendelssohn's writing. The

consequence is a wholly idiomatic performance. The recording is a little metallic, but not distressingly so.

SONGS WITHOUT WORDS

Opus 19, No. 1. Alfred Cortot. V-15174—\$.1. [**ffff\$].

CORTOT's fine sensitivity, his musically resource and complete command of the piano are thoroughly reflected in this performance. It is competently recorded.

Opus 30, No. 6 ("Venetian Gondolier Song" No. 2). Karl Ulrich Schnabel. V-4272—\$.75. [*ff \$\$].

SO FAR as piano technique is concerned, Schnabel has ample for this work; but it is administered with a hard, insensitive vigor, a fondness

for percussive rather than persuasive effects. This Schnabel, incidentally, is not to be confused with any other pianist of the same name.

Opus 53, No. 4 ("Sadness of Soul"). K. U. Schnabel. V-4272—\$.75. [*ff \$\$]. William Murdoch. D-25729—\$.75. [*ffff\$].

FOR those who are willing to accept the inferiorities of the Decca recording, the Murdoch performance is far more suggestive and poetic than the Schnabel. However, the

latter is distinctly a better recording.

Opus 53, No. 5 ("Volkslied"). K. U. Schnabel. V-4273—\$.75. [**f\$\$.]

THIS is stiff, mathematical playing, with little fantasy or spirit.

Opus 62, No. 1 ("May Breezes"). K. U. Schnabel. V-4273—\$.75. [**f\$\$.]. Gregor Piatigorsky, cello. D-20066—\$.50. [*fff\$\$].

YOUNG Schnabel exceeds his usual undistinguished level in this work, playing with reasonable style and feeling. Piatigorsky's mastery of his instrument is implied rather than revealed by this recording, which is fuzzy and indistinct.

Opus 62, No. 4 ("Morning Song"). K. U. Schnabel. V-4274—\$.75. [**f\$\$.].

RHYTHMICALLY, this performance is distorted, and it is tonally unattractive.

Opus 62, No. 5 ("Venetian Gondolier Song" No. 3). K. U. Schnabel. V-4274—\$.75. [**f\$\$.]. Richard Tauber, tenor. D-20250—\$.50. [*fff\$\$].

THERE is better value in the Tauber performance, despite the guitar accompaniment. He sings the melodic line with taste, which is more than can be said for the Schnabel piano interpretation.

Opus 62, No. 6 ("Spring Song"). K. U. Schnabel. V-4275—\$.75. [**f\$\$.].

Marthe Renneson. D-20616—\$.50. [*ff\$\$].

IF ONE prefers this music without a simper, the choice should be Renneson's performance, even though it has a depressing coupling with Grieg's "To Spring" and Sinding's "Rustle of Spring" to combat. Schnabel's playing is weak rather than delicate, and almost distractingly inoffensive.

Opus 67, No. 2 ("Lost Illusions"). K. U. Schnabel. V-4275—\$.75. [**f\$\$.].

A MUSICIANLY, competent performance, though not too persuasive pianistically.

Opus 67, No. 4 ("Spinning Song"). Sergei Rachmaninoff. V-1326—\$.75. [*ff\$\$.]. K. U. Schnabel. V-4274—\$.75. [**f\$\$.]. London Symphony Orchestra conducted by Leo Blech. V-11453—\$.1. [*ff\$\$.].

ONE can almost hear the whirring of the wheel in Rachmaninoff's animated, forceful performance. There is more piano tone in the Schnabel recording, but a good deal less imagination. The orchestral version is tasteful and well-executed.

Opus 67, No. 5 ("Shepherd's Complaint"). K. U. Schnabel. V-4276—\$.75. [**ff\$\$.].

SCHNABEL treats this work sympathetically, with a tolerable amount of taste and imagination.

Opus 102, No. 3 ("Tarantelle"). K. U. Schnabel. V-4276—\$.75. [**ff\$\$.]. SEE entry above.

Opus 102, No. 5 ("Joyous Peasant"). William Murdoch. D-25729—\$.75. [*ff\$\$.]. K. U. Schnabel. V-4276—\$.75. [**f\$\$.].

DESPITE the inferior recording, I prefer Murdoch's more varied, enlivening treatment to the less resiliant playing of Schnabel.

Opus 102, No. 6 ("Belief"). K. U. Schnabel. V-4276—\$.75. [**f\$\$.].

LIKE so many of the Schnabel performances itemized above, this one is academically correct but otherwise unappetizing. The reproduction is good.

Opus 109. Pablo Casals. V-7193—\$.1. [**ff\$\$.].

NOTE that this is not one of the familiar series of *Lieder ohne Wörte* for piano in transcription, but a separate work specifically written for cello and piano. It is played with impressive suavity, finely molded tone, and consistent dynamic definition. Casals also has superior assistance from his pianist, Blas-Net.

VARIATIONS SÉRIEUSES

Opus 54. *Alfred Cortot.* V-15173-4—\$2.
[*fff\$\$].

A NOBLE performance, full of poetry and control. The thread of meaning and development is beautifully sus-

tained, despite the vagueness of the reproduction. However, it does not obscure the resourcefulness of Cortot's great ability.

MESSAGER, ANDRÉ

OPERAS
FORTUNIO

La maison grise. *Ninon Vallin.* D-20328
—\$.50. [*ff\$\$].

THE fine art of Vallin is heard at its

best in this work, even though the burden imposed on her is not heavy. The reproduction is only fair.

ISOLINE

Pavane; Mazurka; Valse; Seduction scene. *Francis Casadesus conducting the Orchestra of the Association*

Symphonique. D-20103-4—\$1. [*f\$\$.]
THE performance is competent, the recording poor.

VÉRONIQUE

Petite, Dinde, quel outrage; Ma foi, pour venir, de Provence. *Maggie Teyte, soprano, with unidentified orchestra.* D-29008—\$1. [**ff\$\$].

THERE is a good deal of the music hall in this pair of excerpts, but

Teyte sings them with a full appreciation of their style, with great vocal charm and impeccable artistry. The recording is better than the Decca average. .

MEYERBEER, GIACOMO

OPERAS
L'AFRICAINÉ

Adieu, mon doux rivage. *Elisabeth Rethberg.* D-20200—\$.50. [*ff\$\$].

DESPITE the title quoted above (the one of Scribe's libretto), Rethberg sings in German. The sound of her voice is closer to one's recollection of its best quality than it has been in recent years, but one pays for that privilege in the poor recording.

Adamastor, roi des vagues. *Titta Ruffo.* V-7153—\$1. [*ff\$\$].

THERE is some astonishing barking by Ruffo's big gruff voice on this disk, but the reproduction is about as bad as it could be and still be audible at all.

O Paradiso. *Jussi Björling.* V-12150—

\$1. [**fff\$\$]. *Gigli.* V-7109—\$1.
[**f\$\$]. *Caruso.* V-14234—\$1.
[*ff\$\$].

GIGLI has neither the voice nor the imagination to challenge Björling's wonderfully fine singing of this aria. In addition, Björling's performance is much enhanced by an orchestra of proper size directed by Nils Grevillius, and by first-rate recording. The dubbing job on the Caruso reissue is one of the poorest in that series. The added orchestral accompaniment is wholly different in timbre from the original voice recording, the blend of the two utterly without illusion.

DINORAH

Ombra leggiera. *Galli-Curci.* V-1174—\$75. [*ffff\$].

IT is not likely that this was a good specimen of recording even when it first appeared (c. 1926), but it

sounds pale indeed today. However, Galli-Curci's bright, precise singing is recognizably itself, the intonation rather more consistent than is her habit.

L'ETOILE DU NORD

Là, là, là, air chéri. *Galli-Curci.* V-7655—\$1. [*ffff\$].

THERE is fabulous singing on this disk, limpid in quality, undeviatingly

accurate. The recording is a trial, but there is a distinct privilege in listening to such singing.

LES HUGUENOTS

Nobles Seigneurs, salut. *Sigrid Onegin.* V-7146—\$1. [***ffff\$].

THE orchestra is tiny, but Onegin's

voice soars ahead majestically, controlled by a fine sense of the music's style.

LE PROPHÈTE

Ah! mon fils. *Margarete Matzenauer.* V-36287—\$75. [*ffff\$]. *Onegin.* V-6803—\$1. [*ffff\$].

ONLY a performance as remarkable as Matzenauer's could win a preference over the thoroughly admirable one of Onegin. However, it is a mark of the former's true stature that this record, though more than fifteen years old, has recently been reissued and is still the finest performance available.

Coronation March. *Mengelberg conducting the New York Philharmonic-Symphony Orchestra.* V-7104—\$1. [*f\$\$.] *Sir Dan Godfrey conducting the Bournemouth Municipal Orchestra.* C-7331—\$1. [***ffff\$].

THE Mengelberg performance is hardly as forceful and vital as one expects in such music as this, and the recording is decidedly dull. Godfrey's pedestrian conception is better reproduced, but it is a routine treatment throughout.

O prêtres de Baal. *Onegin.* V-7146—\$1. [***ffff\$].

VOCAL artistry of an exceptional order is Onegin's contribution here, equally effective in the legato and the imposing florid section. Both are disposed of with ease by this fine performer. The orchestra is not so large as one would prefer, but it is closer to the needs of the music than on some of Onegin's other disks.

BALLET MUSIC

TORCH DANCE

No. 1 in B flat. *Frieder Weissmann conducting an unidentified orchestra.* D-20433—\$.50. [*f\$\$.]

A ROUTINE studio performance, poorly reproduced.

LES PATINEURS

Arranged by Constant Lambert. *Sadler's Wells Orchestra, directed by Lambert.* V-36238—\$.75. [***ffff\$]. LAMBERT's keen appreciation of the

gayety and style in this music is conveyed both by his idiomatic orchestration and his spirited conducting of it,

MEYTUSS, JULIAN

Dnieprostroï. Paris Symphony Orchestra conducted by J. Ehrlich. C-17121
—\$75. [**ff\$\$].

EHRLICH's powerful performance is reproduced with a good deal of strength and clarity.

MIASKOVSKY, N.

Sinfonietta. NBC String Symphony conducted by Frank Black. V-12091-4
—\$4. [**ff\$\$].

DESPITE the care and polish of this performance, the stodginess of the

conducting is a burden on the music. There could be much more verve and incisiveness in the playing. The reproduction is good.

MILHAUD, DARIUS

BALLET MUSIC

Création du monde, la. Orchestra conducted by the composer. C-Set X18
—\$2.50. [**ff\$\$].

ONE would hardly cite this as an example of skillful recording, but the inherent interest of the work and its effective performance under the composer's direction are more than

enough to justify tolerance of its mechanical flaws. These are principally a lack of balance and indistinctness of the various wind instruments, but the total effect conveys the individuality of the writing nevertheless.

CONCERTO

*For Piano and Orchestra. Marguerite Long and the Orchestre Nationale conducted by the composer. C-Set X67—\$2.50. [**ff\$\$].*

LONG plays with admirable clarity,

and the orchestra is also good. However, the reproduction of both soloist and ensemble is thinnish, without the body of tone the work requires.

INCIDENTAL MUSIC

*Orestie d'Eschyle, l'. L. De Vocht conducting the Antwerp Coecilia Choir, with soloists. C-Set X64—\$2.50. [**ff\$\$].*
BOTH the work and its performance are an experience that no receptive

music lover should deny himself. The tremendous power and dramatic excitement of the music are wonderfully conveyed by the performers. The recording, moreover, is very competent.

OPÉRAS-MINUTES

Abandon d'Ariane, l'; La délivrance de Thésée; L'enlèvement d'Europe. Conducted by the composer, with Mmes. Bathori, Boutron, Bréga, and Va-

*lencin, and Messrs. Hazart, Petit, and J. Planel. C-Set 309—\$3.50. [**ff\$\$].*

THESE performances are models of

crispness and clarity in the delivery of the text, of dramatic underlining and highlighting in the relationship of singers and orchestra. The re-

cording tends to emphasize highs, but it is generally satisfactory, considering that it is half a dozen years old.

ORCHESTRAL WORKS

SYMPHONY NO. 3

Serenade. *Walter Goehr conducting an unidentified orchestra. C-DB1304—\$7.50. [**ff\$\$].*

THIS single movement has its own

interest, but one would prefer to hear it in its proper relationship to the whole. The conducting is capable, the playing satisfactory.

PIANO WORKS

L'AUTOMNE

Adieu. *George Copeland. V-1629—\$7.50. [*f\$\$].*

THE recording of the piano lacks resonance, and there is little charm in the playing.

Alfama. *Marguerite Long. C-68738—\$1. [*f\$\$].*

NEAT, tasteful playing, and intelligently offered as part of the set that contains Milhaud's Piano Concerto.

SAUDADES DO BRAZIL

No. 9, Sumaré. *Joseph Szigeti, violin. C-70744—\$1. [*ff\$\$].*

THIS is, of course, a transcription, but it is a rare instance of a work that might have been even more effectively written for the violin than the original piano. Szigeti plays it with inimitable zest, rhythmic

emphasis, and tonal sophistication. The reproduction is very good.

No. 12, Paysandu. *Long, piano. C-68738—\$1. [*f\$\$].*

THIS brief work shares a record side with the "Alfama" above and is a similarly thorough job by the reliable Long.

WORKS FOR TWO PIANOS

Scaramouche. *Bartlett and Robertson. C-69835—\$1. [**ffff\$\$.] Vronsky and Babin. V-12726—\$1. [*ff\$\$].*

EITHER of these performances would be considered an embellishment of the phonograph library were there no alternative, but basis for a preference exists even so. There is fine fluency, variety, and liveliness in

the Vronsky and Babin performance, perhaps even too much of these entertainment values. The more sedate Bartlett and Robertson treatment is more revealing of the musical essence of Milhaud's score. Also a slight advantage in clarity can be credited to the recording of Bartlett and Robertson.

SONGS

Chants populaires hébraïques. *Martial Singher, baritone, with the composer at the piano. C-4213-4—\$1.50. [*ff\$\$].*

THIS is in every respect a successful recording, for Singher is a gifted

singer, with ample resources of voice and intelligence; and Milhaud may be presumed to know what effects he desires from the piano. The reproduction is satisfactory.

MOMPOU, FEDERICO

Canto i Dansa IV. *George Copeland.*
*V-15346-\$1. [*f\$\$].*
 THE distinctions of this perform-

ance are negligible, though the work has more than slight musical interest.

MONIUSZKO, STANISLAUS

Halka: Jontek's arias from Acts II and IV. *Wladyslaw Ladis, tenor, with orchestra conducted by H. Svarowsky.* *D-20450-\$50. [*f\$\$].*
 THE recording is poor and Ladis's

vocal equipment is not remarkable, but the music is played and sung with the appropriate style, and the original Polish text is used.

MONTÉCLAIR, MICHAEL DE

Plaisirs champêtres, les. *Société Henri Casadesus des Instruments Anciens.* *C-Set X58-\$2.50. [**fff\$].*
 THE diligent archaeology of Casadesus is not always trustworthy, but

it may be said that this is a thoroughly plausible example of the early eighteenth century period in which Montéclair lived. It is well-played and capably recorded.

MONTEVERDI, CLAUDIO

OPERAS ARIANNA

Lasciatemi morire. *Ensemble directed by Nadia Boulanger.* *V-12300-\$1. [**fff\$]. Ezio Pinza, basso, with piano.* *V-17914-\$1. [**fff\$].*

THE expressive qualities of this music are thoroughly exposed by

Boulanger's forceful conducting, the excellence of the ensemble, and the clarity of the recording. Pinza's treatment is in the current concert hall tradition, and excellent of its kind. The reproduction is good.

L'INCORONAZIONE DI POPPEA

Oblivion soave. *Ezio Pinza, with piano.* *V-17915-\$1. [**fff\$]. Doris Owens, alto, with harpsichord.* *C-DB500-\$75. [**f\$\$].*
 THE harpsichord, which Owens favors, is not a remarkable stylistic

gain, and she also uses an English text. Against these factors the richness of Pinza's voice, his authentic Italian text and secure art are sufficient to offset the anachronistic piano.

ORFEO

Ecco purch' a voi ritorno. *Ralph Crane, baritone.* V-21747—\$.50. [*fff\$].
THERE are no de luxe qualities in this disk, either of performance or

recording, but it provides a good workmanlike impression of the music.

MISCELLANEOUS VOCAL WORKS

Ardo, e scoprir. *Paul Derenne and Hugues Cuénod.* V-12302—\$.1. [**fff\$].

FINE musicianship and understanding of the style are plainly evident in this excellent performance.

Chiome d'oro. *Derenne and Cuénod.* V-12302—\$.1. [**fff\$].

THIS canzonetta was written for two sopranos, but it is thoroughly adaptable to the two tenors who sing it with fine effect on this disk.

Cor mio mentre vi miro. *La Scala Chorus.* D-25209—\$.75. [**fff\$].

THE high quality of the music is really a bonus in this case, for this would be an exceptional record anyway as a demonstration of brilliant choral unity and finely balanced recording.

Ecco mormorar l'onde. *La Scala Chorus.* D-25209—\$.75. [**fff\$]. Ensemble conducted by Boulanger. V-12304—\$.1. [**fff\$]. Madrigal Singers. C-4202—\$.75. [*f\$].

FOR this work the Scala chorus may be a shade large, but I prefer its exact accentuation, its tonal variety to anything in the other two recordings. The Boulanger version is excellent, however, though a trifle more expensive. Both are superior to that of the Madrigal Singers.

Hor ch'el ciel e la terra. Ensemble directed by Boulanger. V-12300—\$.1. [**fff\$].

MONTEVERDI's fervent conception is more than matched by the drama and drive of Boulanger's direction. Coupled with a vocal ensemble of high excellence and fine recording, this is an outstanding disk.

Ballo dell' ingrate, il. *Doda Conrad, basso, Countess Jean de Polignac,*

soprano, and ensemble directed by Nadia Boulanger. V-12303—\$.1. [**fff\$].

THE splendid bass voice of Conrad, one of the most remarkable of the day, is eminently suited to this music, especially against the fine background provided by the ensemble under Boulanger's direction.

Lagrime d'amante al sepolcro dell' amata. *Cantori Bolognesi.* C-Set 218—\$.3.50. [**fff\$].

THIS Madrigal-Sestina, consisting of six fine works from the sixth book of Monteverdi's madrigals, is one of the most imposing evidences of his astonishing genius on records. The performance is beautifully polished, with many enhancing subtleties of dynamics and pace. Also, it is finely recorded.

Lagrime occhi mici. *Maria Castellazzi, soprano.* V-15466—\$.1. [**fff\$].

CASTELLAZZI's capable singing of this aria (one of four Monteverdi items included on this disk) is well-recorded and thoroughly representative of the composer's intentions.

Lamento della Ninfa. *Countess Jean de Polignac and Paul Derenne.* V-12304—\$.1. [**fff\$].

MUSICALLY and stylistically this is an admirable accomplishment, and well recorded.

Maledetto. *Castellazzi, soprano.* V-15466—\$.1. [**fff\$]. *Roland Hayes, tenor.* C-17174—\$.75. [**f\$].

ITEM for item, there is a slight saving here for the purchaser of the Hayes disk, but Castellazzi's includes three other Monteverdi works. Even without this inducement, there is a good deal more vocal value in her singing, for the

Hayes record hardly represents him at his best.

Ohimè, dove il mio ben. Derrene and Cuénod. *V-12302-\$1.* [**ffff\$]. *Castellazzi. V-15466-\$1.* [**ffff\$].

THESE versions are even in musical competence, but I prefer the male voices in this work to Castellazzi's soprano. The recording in both cases is good.

Zefiro torna. Derenne and Cuénod. *V-12301-\$1.* [**ffff\$].

THE fluency and facility of these two excellent singers are heard to splendid advantage in this work, one of the most characteristic and musically valid of Monteverdi's on records. It is recorded with excellent clarity of sound and roundness of tone.

MORLEY, THOMAS

Fire, Fire. Harvard Glee Club. *V-4334-\$75.* [*f\$\$.]

THERE is no lack of energy in the singing of the Harvard ensemble, but it is a little crude for the needs of this work. In addition the recording is boomy.

It Was a Lover and His Lass. Bruno Reibold and orchestra. *V-24788-\$50.* [*f\$\$\$].

AN INSTRUMENTAL transcription, and a mediocre one. Not recommended.

My Bonny Lass She Smileth. London Madrigal Group. *V-4316-\$75.* [**ffff\$]. *Madrigal Singers. C-4165-\$75.* [*f\$\$.]

THE delicacy and point of the London ensemble have no parallel in

the alternative performance. It is sung with fine precision and excellent tone.

Now Is the Month of Maying. London Madrigal Group. *V-4316-\$75.* [**ffff\$].

ONE could hardly hear a defter, more sensitive performance of this lovely music. It is well-recorded.

Sing We and Chant It. St. George's Singers. *C-5716-\$75.* [**ffff\$]. *Madrigal Singers. C-4167-\$75.* [**f\$\$.]

I PREFER the first of these for the better vocal quality of the individual singers and the greater smoothness of the ensemble. The recording of both is on a par.

MOSSOLOV, ALEXANDER

Steel Foundry. J. Ehrlich and the Paris Symphony Orchestra. *C-17121-\$1.* [**ffff\$]. *Victor de Sabata conducting the E.I.A.R. Symphony Orchestra.* *D-25510-\$75.* [**ffff\$]. *Fiedler and the Boston "Pops" Orchestra.* *V-4378-\$75.* [**ffff\$].

WERE the recording of de Sabata's performance slightly better it would be decidedly the preferable version, for he makes a good deal more of the sheer musical patterns than Ehrlich does. However, the weak,

thin reproduction diminishes the massive onslaught of sound. The Fiedler version is admirable in this respect, but also loud rather than good.

Berceuse Turkmène. La Chorale Populaire de Paris, with Mme. Gonitch-Guida as soprano soloist. *D-20612-\$50.* [**ffff\$].

THIS is a delightful bit of exotica, well sung by the choir and full of Eastern inflections. The solo singer is also capable.

MOSZKOWSKI, MORITZ

OPERA EXCERPTS BOABDIL

Malagueña. Rosario Bourdon conducting the Victor Concert Orchestra. V-36036—\$.75. [**f\$\$.].

PERFORMANCE of this kind is no worse than one customarily hears in

such music, but that doesn't mean it is all that it deserves. More care and rhythmic emphasis would add to its interest, also to one's respect for the conductor.

PIANO WORKS

Bolero.

SEE Spanish Dance No. 5, below.

Caprice Espagnol. Eileen Joyce, piano. D-25736—\$.75. [**fff\$\$.].

FROM this, and another disk or two, it would appear that Joyce is nothing less than a Moszkowski specialist. She plays the piece with delightful fluency, a captivating sense of phrasing, and excellent tone. It is fairly well-reproduced.

Gitarre. Heifetz, violin. V-1694—\$.75. [**fff\$\$.]. Piatigorsky, cello. D-20043—\$.50. [*ff\$\$.].

THE violinist does some remarkable fiddling in this performance of the

Sarasate arrangement, treating it to a full complement of his amazing resources. Nevertheless the scale of the performance is always properly related to the limitations of the music. Piatigorsky also plays well, but the recording is shoddy, the pressing I heard distinctly off-center. *Valse* in E. Joyce, piano. D-25187—\$.75. [**fff\$\$.].

HERE is another example of Joyce's extremely artful command of the piano, her firm, full tone quality and lively spirit. The recording is tolerably good.

WORKS FOR TWO PIANOS

SPANISH DANCES

No. 1. *Vienna Symphony Orchestra conducted by Paul Kerby.* C-409—\$.75. [*fff\$\$.].

THERE is little more than the evidence of the label to guarantee that a Vienna orchestra took part in this recording, for the playing is hardly better than one would hear from a proficient studio group. However, Kerby leads the pieces energetically, and though the reproduction is hardly distinguished, it is at least well-balanced.

No. 2. *Boston "Pops" Orchestra led by Fiedler.* V-4532—\$.75. [**ff\$\$.]. *Vienna Symphony Orchestra led by Paul Kerby.* C-409—\$.75. [*fff\$\$.].

THE fine art that Fiedler and his men command is distinctly above the justice usually accorded this music.

There is a distinctly "Hey! Waiter" undertone in the Kerby effort, with its peculiarly named orchestra.

No. 3. *Vienna Symphony Orchestra conducted by Kerby.* C-409—\$.75. [*ff\$\$.].

SEE comment under No. 1.

No. 5 (Bolero). *Fiedler and the Boston "Pops" Orchestra.* V-4532—\$.75. [**ff\$\$.]. *Vienna Symphony conducted by Kerby.* C-409—\$.75. [*f\$\$.].

FIEDLER attacks this music with almost Wagnerian emphasis, but that approach, though misguided, is more engaging than the complacent one of Kerby. There is, of course, no comparison between the two orchestras and the reproductions of them.

MISCELLANEOUS ORCHESTRAL WORKS

Perpetual Motion (from Suite No. 1). *Walter Damrosch conducting the National Symphony Orchestra.* V-7323—\$1. [*ffff\$].

IT is well to know that this is not the current, capable orchestra of the

same name now recording for Victor, but a predecessor of it in the late 'twenties, and very much inferior. Damrosch imparts a kind of lumbering gayety to the playing, which is poorly reproduced.

MOUSSORGSKY, MODESTE

OPERAS

BORIS GODOUNOV

Opening Chorus; Pilgrims' Chorus. *Emil Cooper conducting the Riga Opera Chorus and Orchestra.* D-25402—\$75. [*ffff\$].

THERE is fine spirit in this performance, and admirable knowledge of the style, but too little of the results can be heard clearly on this record. The sound is thin, the surfaces poor.

Coronation Scene. *Feodor Chaliapin, with orchestra conducted by Albert Coates.* V-11485—\$1. [*ffff\$].

UNFORTUNATELY no method has yet been discovered for enhancing such an outmoded recording as this with the realism that is achieved in contemporary reproduction. However, Chaliapin is in splendid voice, and Coates has proper feeling for the material. The chorus is fair.

Coronation Scene. *Don Cossack Choir.* C-7363—\$1. [*ffff\$]. *Pierre Luboschutz and Genia Nemenoff, duo-pianists.* V-2084—\$75. [*ffff\$].

BOTH of these are of the potpourri variety and of little relevance to Moussorgsky's masterpiece, save for those who like whistling versions of the tunes. In each case the technical performance is admirable, the recording first-rate.

In the Town of Kazan. *Chaliapin.* V-1237—\$75. [*ffff\$].

THE élan, fire, and excitement of Chaliapin's performance of this music are exclusively a phonographic experience, for he was, of course, concerned with the role of

Boris when this aria of Varlaam was sung in the opera house. The recording is better than one would expect, the orchestra reasonably good.

I Have Attained the Highest Power. *Chaliapin.* V-14517—\$1. [***ffff\$]. *Georges Baklanoff.* D-20415—\$.50. [*ffff\$]. *The same.* D-25813—\$75. [*ffff\$].

MORE of the music from this second-act scene is presented in the Chaliapin disk than in either of those by Baklanoff, and it also has the advantage of better orchestral background and better reproduction. But there is interest in the Baklanoff conception, for he was a thoroughly capable performer. I would recommend the cheaper disk (a ten-inch) both for its economy and because it is a more lengthy excerpt than the one on a single side of the twelve-inch record. In both cases the recording is poor.

Maiden's Chorus. *Emil Cooper conducting the Riga Opera Chorus and Orchestra.* D-25403—\$75. [*ffff\$].

ASIDE from the recording this is a capable performance. However, it is endorsed with a strong reservation.

Polonaise. *Cooper conducting the Riga Opera Chorus and Orchestra.* D-25403—\$75. [*ffff\$]. *Otto Dobrindt conducting an unidentified orchestra.* D-25018—\$75. [*ffff\$].

AS AN additional side to the item

above, this performance comprises a plausible investment. However, it has similar limitations. The Dobrindt item utilizes the concert version, without chorus. It is poorly recorded.

Farewell of Boris. Chaliapin. *V-15177-\$1. [**ffff\$]. The same. V-6724-\$1. [*ff\$\$]. Georges Baklanoff.* *D-25813-\$7.5. [*ff\$\$].*

OF THE two Chaliapin performances I prefer No. 15177, which was recorded at an actual performance in Covent Garden on July 4, 1928, with Vincenzo Bellezza conducting. Though the recording is a little foggy, there is an extraordinary aura of drama to the sounds, accounted for, perhaps, by the fact that Chaliapin was acting *as well as* singing while the performance was recorded. There is perhaps greater vocal richness and power in the studio performance (No. 6724), also

a different choice of excerpts, which means that the Moussorgsky-Chaliapin enthusiast will want to have both. Baklanoff's darkish voice is effectively employed in his excerpt (the "Farewell" only), but the reproduction is a heavy handicap.

Symphonic Synthesis. Leopold Stokowski and the Philadelphia Orchestra. *V-Set 391-\$3.50. [***ff\$\$].*

FOR those who want a "Hits-of-the-Show" treatment of Moussorgsky's moving, tragedy-drenched score, Stokowski is the ideal provider. He has no reluctance to join episodes separated by hours in the opera, even with a bit of carpentry of his own. If this comment suggests that I do not care for the treatment, it is poorly expressed—I abominate it. However, the playing of the orchestra is superb, the recording splendid.

THE FAIR AT SOROCHINSK

Introduction. G. Cloëz, conducting the Opéra-Comique Orchestra. *D-20116-\$5.50. [*ff\$\$].*

THE recording is poor, but there is no other presentation of this music on disks.

Gopak. Walter Goehr conducting the London Philharmonic Orchestra. *C-69154-\$1. [**ff\$\$]. Coates conducting the London Symphony Orchestra.* *V-11443-\$1. [**f\$\$]. Cloëz and the Opéra-Comique Orchestra.* *D-20117-\$5.50. [*ff\$\$]. Rachmaninoff, piano.* *V-1161-\$7.5. [*ff\$\$].*

GOEHR's performance is the most

tasteful and effective of the three, also preferable for its use of the excellent Liadow arrangement rather than the version used in the opera (also, it should be remembered, not the composer's own). It is also better recorded than the Coates, which is the only real alternative. Cloëz is not fortunate in this music, and the recording is poor. Rachmaninoff plays his own piano transcription, and both aspects of the job are excellent, though the recording is poor.

Reverie of the Young Peasant.

SEE under Songs, p. 259.

KHOVANTSCHINA

Prelude. Koussevitzky and the Boston Symphony Orchestra. *V-14415-\$1. [**ffff\$]. Hamilton Harty and the Hallé Orchestra.* *C-67743-\$1. [*ff\$\$].*

THOUGH there is a good deal of acute feeling in the Harty performance, it must defer, on an all-round basis of conception, execution, and

recording, to the Koussevitzky, which is superior in at least the last two of these attributes.

Persian Dances. Coates and the London Symphony Orchestra. *V-11135-\$1. [**ff\$\$].*

COATES puts his lively understanding of this music to good use here, though it would be better served by

reproduction that was more responsive to the rapid alteration of woodwind timbres. He does, however, manage to make clear the anticipation, in this music, of Rimsky's *Scheherazade*.

Entr'acte to Act IV. *E.I.A.R. Orchestra conducted by Willy Ferrero.* D-25948—\$.75. [*ff\$\$.]

UNFORTUNATELY Stokowski's superb conception of this episode, through which most American listeners be-

came aware of its quality, has not been re-recorded, and the original performance is now out-of-print (Victor No. 6775, for those who like to rummage in secondhand stocks or plague their dealers for out-of-print items). It would, even at this distance, be preferable to the Ferrero reading, which is thoroughly perfunctory and reproduced with a high quota of scratch.

ORCHESTRAL WORKS

Night on a Bare Mountain. *Concerts Colonne Orchestra conducted by Paul Paray.* C-68305—\$.1. [*ff\$\$.] *Albert Coates conducting the London Symphony Orchestra.* V-11448—\$.1. [*ff\$\$.] *Paris Philharmonic Orchestra conducted by G. Cloëz.* D-20499-500—\$.1. [*f\$\$\$\$.] *Stokowski and the Philadelphia Orchestra.* V-17900—\$.1. [***f\$\$\$\$.]

BOTH the Paray and Coates versions date from approximately the same era of recording (c. 1933), but I prefer the intensity and drive of Paray's treatment. This is a work

for which contemporary recording could do much, and almost any present-day disk, with its greater range of sonorities, should be preferable to these when it comes. I can find no kind word for the Cloëz, for it is shabbily played and recorded. The Stokowski transcription, his own, is straight out of *Fantasia* and equally lacking in musical justice and mere taste. The playing is remarkable, the reproduction amazing.

Pictures at an Exposition.

SEE under Piano Works, below.

PIANO WORKS

La Couturière. *Nathan Milstein, violin.* C-17111—\$.75. [**ff\$\$.].

AN INTERESTING curio, offered as one of three items on this ten-inch disk. The transcription is tasteful, and Milstein plays it with excellent understanding.

Pictures at an Exposition. *Alfred Mirovitch.* R-Set 25—\$.4.25. [**ff\$\$.].

ONE of the several worth-while projects that the makers of Royale records accomplished before their collapse was this first recording, for piano, of Moussorgsky's magnificent series of tonal impressions. The playing was acceptable, the recording at least bearable; but the set of five records was on sale only a brief time before the sponsors retired from business. However, it is possible that the album might still be obtainable

from a dealer in one of the larger cities.

Pictures at an Exposition. *Koussevitzky and the Boston Symphony Orchestra.* V-Set 102—\$.4.50. [***ffff\$\$.]. *Ormandy and the Philadelphia Orchestra.* V-Set 442—\$.4.50. [**ff\$\$.]. *Stokowski and the Philadelphia Orchestra.* V-Set 706—\$.4.50. [***ffff\$\$.].

HERE is a prime instance of futility —three sets of one musical work from the same firm, with the first of them remaining in almost every respect the best. The Stokowski is the loudest and the Ormandy the most energetic, but Koussevitzky has two advantages—his own superb feeling for the music and the unsurpassed orchestration of Maurice Ravel. Ormandy uses Cailliet's, and Stokowski his own; but too often

one feels that these two orchestrators have been impelled to use certain effects not because of their inherent sense or quality but simply because Ravel used the best, the inevitable effect first, and they could not confess to the superfluity of their job

by merely echoing him. The Koussevitzky recording is overpowered, in sheer decibels, by each of the others (the Stokowski is especially resplendent), but it has sound merits nevertheless, enough to merit my preference.

SONGS

Banks of the Don. *Igor Gorin, baritone.* V-2039—\$.75. [**ff\$\$].

SINCE Gorin is a name that will recur constantly in this survey of Moussorgsky songs, it may be well to sketch his general attributes. Foremost among them is a truly beautiful voice, full of richness and weight. However, his musical intelligence is much inferior to his vocal endowment, his general sense of style coarse and immature. This is one of his better performances, sung with fine, free vocal quality and reasonable taste. It is well-recorded.

Ballade. *Vladimir Rosing, tenor.* D-29025—\$.1. [**ffff\$].

RATHER unfortunately for Gorin a number of his performances are paralleled on Decca by a singer of almost completely opposite characteristics—the tenor Vladimir Rosing, whose voice is at best of modest suavity and sonority, but whose artistic intelligence is remarkably keen. Virtually all of his best abilities are marshalled in the service of this astonishing song, a composite of Moussorgsky's eloquent bitterness. This and all the other Rosing performances are enhanced by the fine piano-playing of Myers Foggin.

Forgotten One, the. *Gorin.* V-2039—\$.75. [**ffff\$].

THE lyric line of this music is favorable for Gorin's good legato, his vocal richness. The recording is excellent.

Gathering Mushrooms. *Rosing.* D-29022—\$.1. [**ffff\$].

AN INSINUATING performance, full of nuance and charm.

Goat, the. *Rosing.* D-29025—\$.1. [**ffff\$].

WHATEVER superlatives this listener possesses are commanded by this interpretation, a superb instance of artistic understanding and technical virtuosity.

Gopak. *Rosing.* D-29020—\$.1. [**ffff\$]. *Gorin.* V-4414—\$.75. [**f\$\$].

I MUCH prefer the composed, controlled animation of Rosing to the reckless, undisciplined energy of Gorin. In addition, the orchestral transcription for the latter's performance (directed by Wilfred Pelletier) is questionable in appropriateness and not well-recorded.

Nursery, the. *Gorin.* V-Set 686—\$.2.75. [**f\$\$]. *Betty Martin, soprano.* C-Set J14—\$.1.50. [**f\$\$].

BOTH singers omit the second of the seven songs from the cycle in their performances. This parity continues to the attractiveness of the two issues, for neither is even an approximation of a satisfying performance. There is more vocal quality in the Gorin performance, also more technical resource in the singing. However, he uses an English text, of which the only intelligible words are so corrupted by accent that the consequences are unintentionally ludicrous. Martin's voice is a slight one, and she does not get as much from its limited possibilities as she might. However, the text is clearly enunciated, and the piano-playing of Sergius Kagen is another asset. Considering the various disabilities of the two albums, I would counsel a choice of the Columbia,

for its lower price, until a more satisfying job than either of these appears.

Orphan, the. Rosing. *D-29022—\$1. [**ff\$\$.].*

ROSING'S lack of luxurious vocal quality is a disadvantage here, but not sufficient to offset the effects of his intelligent artistry. Foggin is a constant aid at the piano.

Reverie of the Young Peasant. Vladimir Rosing. *D-29022—\$1. [**ff\$\$.]. Igor Gorin. V-2038—\$75. [**f\$\$.].*

SINCE this excerpt from *The Fair at Sorochinsk* is frequently sung in the concert hall and is generally considered among Moussorgsky's songs, it is so listed here. The difference between these two singers is sharply revealed by this recording, for it shows that Rosing is an artist and Gorin merely a singer. The Gorin recording is with orchestra, but even this factor is not weighty enough to balance Rosing's superior performance.

Savishna. Rosing. *D-29025—\$1. [**ff\$\$.].* ROSING's remarkable sense of mimicry is a prime asset in this song, which he sings with fine effectiveness.

Songs and Dances of Death. Rosing. *D-29023-4—\$2. [**ff\$\$.]. Moishe Rudinow. G-Set 5—\$4.50. [*ffff\$\$.]. Gorin. V-2036-7—\$1.50. [**f\$\$.].*

MY PREFERENCE is for the secure mastery of Rosing's singing, for his comprehension of the text and his projection of its complete significance. The Rudinow version is a not unworthy contestant for that preference, but his voice is chewy, and the recording of it poor. The price of the records, too, is excessive. Gorin is undoubtedly a better singer than either, which serves him well in the lyric sections of the music; but he understates much of the material, allowing point after point to escape proper emphasis. His voice is well-reproduced.

Songs and Dances of Death (Nos. 3 and 4

only). *Antoinette Tikanova, contralto.* *D-25718—\$75. [*ff\$\$.].*

TIKANOVA's capable but reedy singing of "Death's Serenade" and "Field Marshal Death" is presented with an unimpressive orchestral accompaniment. There are few women who can cope with the dramatic needs of this music, and Tikanova is not one of them.

Song of the Flea, the. Chaliapin. *V-6783—\$1. [**ff\$\$.]. The same. V-14901—\$1. [**f\$\$.]. Rosing. D-25197—\$75. [*ff\$\$.]. Lawrence Tibbett. V-7779—\$1. [**f\$\$.].*

THE second of the two Chaliapin versions was made in Japan during a world tour by the basso a decade ago. There is, in both, the individuality of treatment that made this a virtuoso item of Chaliapin's repertory; but No. 6783 has a good deal more vocal strength and coloring. Rosing's performance is a finely imaginative one, prefaced by his own verbal program notes in English. However, his voice is much inferior to Chaliapin's. As for the Tibbett, it is offered in a dubious English version, sung with amazing exaggeration and ludicrous melodrama.

Star, the. Rosing. *D-29021—\$1. [**ff\$\$.]. Gorin. V-2038—\$75. [**f\$\$.].*

THE poetry of Rosing's conception makes its effect despite the greater suavity of Gorin's voice. However, the latter is decidedly a limited interpreter, adding little, through premeditation and conscious effort, to the inherent sound of his voice.

To the Dnieper. Rosing. *D-29021—\$1. [**f\$\$.].*

THIS music is a trifle heavy for Rosing's voice, and the results are definitely below the best standards of this dependable artist.

Yeremouska's Cradle Song. Rosing. *D-29020—\$1. [**ff\$\$.].*

A MASTERFUL bit of singing by Rosing, especially the pianissimo ending. It is capably recorded.

MOZART, WOLFGANG AMADEUS

BALLET MUSIC

Epreuve d'amour, I.. Efrem Kurtz and the London Philharmonic Orchestra. C-69560—\$1. [**f\$\$].

THE record collector can thank the Russian ballet for the opportunity to hear this music, as it is known today only as background for such a work. Kurtz conducts the competent arrangement of Ludwig Seitz with charming style and proper rhythmic emphasis. Both the playing of the orchestra and its reproduction are thoroughly good.

Petits riens, les. Leo Blech and the London Symphony Orchestra. V-11445—\$1. [**f\$\$].

INCLUDED on this disk are the following excerpts from the ballet suite: the Overture and dances No. 6, 10, and 12. However, the orchestra is too big for the needs of the music, and Blech's emphatic style does not lighten the weight of sound that is heard. The recording is quite satisfactory.

CONCERTOS

ORCHESTRA AND BASSOON

In B flat, Köchel 191. Ferdinand Oubrados, with orchestra conducted by Eugène Bigot. V-Set 704—\$2.50. [**ffff\$]. Archie Camden with orchestra conducted by Sir Hamilton Harty. C-Set 71—3.50. [*f\$\$].

MOZART's independence of thought, his inspired estimation of an instrument's true capacities are brilliantly exemplified in this work, which is remarkably true to the bassoon's inherent character and

very different from the common opinion of it. Oubrados treats the wonderfully lyric richness of the work with lovely tonal suavity and many subtleties of phrasing. The direction of Bigot is first-rate, and the recording efficiency itself. The much older Camden recording is exceeded in every way by this newer album and, not least of all, in the matter of economy.

ORCHESTRA AND CLARINET

In A major, K. 622. Reginald Kell, with the London Philharmonic Orchestra conducted by Malcolm Sargent. V-Set 708—\$4. [**ff\$\$].

KELL's finely virile musical feeling, his broad understanding and sensitivity are admirably translated into

sound here. I can imagine a more lovely sound from his instrument, but it is warmly tempered to the line of this music. Sargent conducts splendidly, and the recorded balance is first-rate, the tonal values highly satisfying.

ORCHESTRA AND FLUTE

No. 1 in G major, K. 313. Marcel Moyse and symphony orchestra conducted by Bigot. V-Set 396—\$3.50. [**ff\$\$].

THERE is nothing but virtue in Moyse's treatment of this work, but possibly a slight excess of that quality. It is alert, responsive, unceasingly musical playing, with a

little more prominence of the solo instrument than a modest interpreter would permit himself. This detail aside, it is first-rate.

No. 2 in D major, K. 314. Moyse and symphony orchestra conducted by Bigot. V-Set 589—\$2.50. [**ff\$\$].

ANOTHER brilliantly clean perform-

ance by Moyse, and again to be admired for everything save the projection of the solo instrument at the expense of the integral back-

ground. It is perhaps a shade less objectionable here, as there is little but virtuoso content in this work anyway. The recording is good.

ORCHESTRA, FLUTE, AND HARP

In C major, K. 299. *Marcel Moyse, flute, and Lily Laskine, harp, with orchestra conducted by Piero Coppola.* V-Set 141—\$3.50. [**ffff\$].

SO FAR as my ears are the judge, this is essentially a work for flutists and harpists, despite the anxious

efforts of Moyse and Laskine to convince one otherwise. It is distinctly inferior Mozart, though neatly scored and expertly played by the two soloists. Coppola directs with musicianly thoroughness.

ORCHESTRA AND HORN

No. 3 in E flat, K. 447. *Aubrey Brain and the BBC Orchestra directed by Adrian Boult.* V-Set 829—\$2.50. [**ffff\$].

BRAIN'S virtuosity has ennobled more than one recording in this volume, and an opportunity to hear him in this work has been long overdue.

However the reward is a performance of exquisite feeling and quite remarkable technical control. He handles his difficult instrument with fine skill and the accompaniment provided by Boult is thoroughly complementary to the accomplishment of the soloist.

ORCHESTRA AND PIANO

No. 9 in E flat, K. 271. *Walter Giesecking and the Berlin State Opera Orchestra conducted by Hans Rosbaud.* C-Set 291—\$4.50. [**ffff\$].

GEISEKING's agile, well-controlled fingers are the mechanical means of a sprightly, beautifully graduated performance. Further, the concept is founded on a finely studied estimate of the music in this attractive work. Rosbaud is capable, and the recording is very good.

No. 12 in A major, K. 414. *Kathleen Long and the Boyd Neel Orchestra.* D-25529-31—\$2.25. [*fff\$].

ONE could hardly recommend this as a brilliant specimen of recording, but the playing is straightforward and efficient, the spirit of the work well understood. Actually the recording is not as much an annoyance as the surface noise, which is frequently louder than the music.

No. 14 in E flat, K. 449. *Rudolf Serkin and the Adolf Busch Chamber Players.* V-Set 657—\$3.50. [**ffff\$]. *Long and the Boyd Neel Orchestra.* D-25532-34—\$2.25. [*fff\$].

WERE the mechanical factors of these two recordings on a parity, there would be greater difficulty in deciding the preferable one, for Serkin's treatment of this score is by no means incomparably superior to Long's. However, he benefits not only from the marked clarity and fidelity of the Victor recording but also from the subtlety of Busch and his fine little orchestra. There are merits to be discerned in the Long-Neel performance, but they are constantly obscured by the flaws of the recording and the pressing.

No. 15 in B flat, K. 450. *Elly Ney, with a chamber orchestra conducted by Willem van Hoogstraten.* V-Set 365—\$3.50. [*fff\$].

DESPITE the relatively high number of this album in the Victor list, it is not nearly so recent a recording as that suggests, but dates from the early 'thirties. Ney plays with firmness and precision but also with a hard tonal quality. The orchestra is qualified to do more than Van Hoogstraten asks of it.

No. 17 in G major, K. 453. *Edwin Fischer and his Chamber Orchestra.* V-Set 481—\$3.50. [**ffff\$\$.] *Ernst von Dohnanyi and the Budapest Philharmonic Orchestra, conducted by Dohnanyi.* C-Set 111—\$4.50. [*ffff\$\$.].

THESE who estimate recorded fidelity as a major factor in the attraction of an album will not be satisfied with the Dohnanyi set, for it is thinnish in the upper strings, and the piano is often tinkly. However, others will give it close consideration, for there is lovely warmth and imagination in the playing, a quality of expansiveness that Fischer, for all his estimable traits, does not parallel. As an entity, the Fischer set is certainly superior; but such qualities as Dohnanyi offers are difficult to ignore.

No. 19 in F major, K. 459. *Artur Schnabel with the London Symphony Orchestra directed by Malcolm Sargent.* V-Set 389—\$4. [**ffff\$\$.]. *Georges Boskoff with the Philharmonic Orchestra of Paris conducted by G. Cloëz.* D-25041-3—\$2.25. [*f\$\$.].

THE mature delights of this splendid work are deeply understood by Schnabel and Sargent, who collaborate in a reading of much emphasis and infinite modulation. The recording is strong and clear. Boskoff's effort is not without respectable traits, but the spirit of the performance is much too academic for the content of the work. Also, the recording is thin, the piano particularly unsatisfactory.

No. 20 in D minor, K. 466. *Fischer, with the London Philharmonic Orchestra under Sargent.* V-Set 223—\$4.50. [**ffff\$\$.]. *Bruno Walter, piano, with the Vienna Philharmonic Orchestra under his own direction.* V-Set 420—\$4.50. [**ffff\$\$.]. *Iturbi and the Rochester Philharmonic.* V-Set 794—\$4.50. [***f\$\$.].

THERE is no precise line of distinction between the first two perform-

ances, for both have excellent qualities as well as a failing or two. Walter's feeling for the work is unmistakable, and he has sufficient piano technique to make it apparent; but that feeling sometimes flows over into sentimentality. Fischer's performance is not quite so amply recorded, but the proportions of the playing are more rigorously controlled. Incidentally the ensemble in the latter performance is steadier, for Walter's mastery of the dual duties of pianist and conductor is not altogether convincing. The newer Iturbi version is indubitably the loudest of the three, but I do not find his tinkle attractive in this music. Moreover, his treatment of the orchestra part, which he leads himself, is inferior to both Walter's and Sargent's.

No. 21 in C major, K. 467. *Schnabel and the London Symphony Orchestra conducted by Sargent.* V-Set 486—\$4.50. [*ffff\$\$.].

THE qualities that have won Schnabel a following of fanatical devotion are here mustered more successfully than on any but a handful of other recordings. All the superb musicianship of the artist, his sensitivity to the slightest suggestions of the music are employed to the enrichment of a score which is, of itself, one of the wonders of Mozart's genius. Sargent is a responsive associate. The recording is thin at the top, and there is some brittleness in the reproduction of Schnabel's tone, but it is acceptable.

No. 22 in E flat, K. 482. *Edwin Fischer with orchestra conducted by John Barbirolli.* V-Set 316—\$4.50. [*ff\$\$.]. FISCHER's unvarying competence is a firm reliance here, even though the playing has the slightly dusty flavor of any interpretation so completely premeditated as this one. However, one is wholly grateful for the deft, precise emphasis of Fischer, his inevitable good taste. Neither the

piano nor the orchestra directed by Barbirolli is as well-reproduced as one expects to hear them at present.

No. 23 in A major, K. 488. *Artur Rubinstein, with the London Symphony Orchestra conducted by John Barbirolli. V-Set 147—\$3.50. [*ffff\$]. Marguerite Long and orchestra conducted by Philippe Gaubert. C-Set 261—\$3.50. [*f\$\$.]*

MOZARTIANS may contend that Rubinstein's playing is a trifle spicy for this work, but the obvious enthusiasm of his performance plus the unlimited deftness of his fingers are most disarming. Together with the impulsive conducting of Barbirolli, the collaboration is sometimes more rash than composed, but the work emerges with so much buoyancy and high spirits that its excesses can be forgiven. Long's version is a good deal more leisurely, much inferior in verve, and altogether ladylike, pianistically and orchestrally. Neither recording is as good as one would prefer, but the Columbia is the poorer of the two.

No. 24 in C minor, K. 491. *Robert Casadesus, with orchestra conducted by Eugène Bigot. C-Set 356—\$4.50. [**ffff\$]. Edwin Fischer with the London Philharmonic Orchestra conducted by Lawrence Collingwood. V-Set 482—\$4.50. [*ff\$\$.]*

GRACE and vitality are beautifully combined in the Casadesus performance, also a superior sense of style and finely varied piano tone. Severity is the essence of the Fischer reading, and a rather repelling essence when administered so unyieldingly. Since Bigot is a capable musician and his good orchestra is well-recorded, my preference is for

the version of the French collaborators. The recordings are, mechanically, about on a par.

No. 26 in D major ("Coronation"), K. 537. *Wanda Landowska, piano, and a chamber orchestra conducted by Walter Goehr. V-Set 483—\$4.50. [**ff\$\$.] Magda Tagliafero, with the Pasdeloup Orchestra conducted by Reynaldo Hahn. D-25634-7—\$3. [*f\$\$.]*

THOSE who are acquainted with Landowska only through her reputation or playing of smaller works than this are likely to find the encounter a disappointment. It is, to be sure, forthright, beautifully shaded playing, but finesse is inclined to become prominent for itself rather than as an integral part of the conception. In addition, neither the orchestra nor Conductor Goehr is qualified to give Landowska the kind of support she requires. There is not much to be said for the Tagliafero-Hahn version, for the recording is distressingly bad.

No. 27 in B flat, K. 595. *Schnabel and the London Symphony Orchestra conducted by John Barbirolli. V-Set 240—\$4.50. [*ffff\$].*

IN SUBJECT matter and formal scope this is one of the biggest of Mozart's concertos, a fact that Schnabel appraises at its proper importance. His playing is finely energetic, full of the strength the music requires, and yet scaled properly. However, Barbirolli's conducting of the orchestral interludes is not so authoritative as it could be, and the recording (now nearly eight years old) is not so full and well-detailed as present standards require.

ORCHESTRA AND TWO PIANOS

In E flat, K. 365. *Artur and Karl Ulrich Schnabel, with the London Symphony Orchestra conducted by Adrian Boult. V-Set 484—\$3.50. [*ff\$\$.] José and Amparo Iturbi,*

*with José Iturbi conducting the Rochester Philharmonic Orchestra. V-Set 732—\$3.50. [***f\$\$].*

BETWEEN the families Schnabel and Iturbi the choice, as Mozart inter-

prefers, must inevitably be the father and son rather than the sister and brother. There is a good deal more brightness and volume in the Iturbi recording, but the result is to emphasize their percussive, jangly treatment of the piano, which has never, in my estimation, been to the

advantage of Mozart. The playing of the Schnabels is not without flaws, but lack of comprehension or musicianship is not one of them. The recording, on the whole, is quite satisfactory for the dynamic and tonal requirements of the work.

ORCHESTRA AND VIOLIN

No. 3 in G, K. 216. *Menuhin and the Paris Symphony Orchestra conducted by Georges Enesco.* V-Set 485—\$3.50. [*ffff\$]. *Hubermann and the Vienna Philharmonic Orchestra conducted by Issay Dobrowen.* C-Set 258—\$3.50. [*ffff\$].

IT WOULD BE EASY TO assert a specious superiority by a preference for the Hubermann performance rather than that of the youth who may (if the cycle is fulfilled) be the Hubermann of 1970. To be sure, there is an intellectual urge in Hubermann's playing, a driving surge of mental animation that is absent from Menuhin's. But there is also a good deal of coarseness in his tone, an occasional burst of aspiration-to-elegance that exceeds the capacities of the instrument. There is no such commanding character in the Menuhin performance, but, instead, a rounded, well-realized statement of the score that is soundly musical and sturdily violinistic. Also, Enesco's treatment of the orchestral score is more considerate than Dobrowen's.

No. 4 in D, K. 218. *Szigeti and the London Philharmonic Orchestra conducted by Beecham.* C-Set 224—\$3.50. [*ffff\$]. *Kreisler and the London Philharmonic Orchestra conducted by Malcolm Sargent.* V-Set 623—\$3.50. [*ffff\$].

THERE IS UNDOUBTEDLY A LARGER QUANTITY OF sound, solo and ensemble, to be heard on the Kreisler recording than on the older one of Szigeti, but the niceties of treatment, the animations of spirit that make the latter

outstanding are quite unique. Then, too, there is the incisive, beautifully detailed accompaniment of Beecham as an expansion of Szigeti's conception. The Kreisler performance is more accurate than most other phonographic ones of his in recent years, but his approach is definitely *à piacere*—and his pleasure is not always Mozart's. However, Kreisler enthusiasts are commended to this as one of the best recorded examples of his art.

No. 5 in A major, K. 219. *Heifetz and the London Philharmonic Orchestra conducted by Barbirolli.* V-Set 254—\$4.50. [*ffff\$]. *Josef Wolfsthal, with orchestra conducted by Frieder Weissmann.* D-25102-5—\$3. [*f\$\$.] EVEN if the recorded quality of these two sets were reversed (which, fortunately, they are not), one would prefer the remarkably vitalized elegance of Heifetz to the dutiful "style" of Wolfsthal. Here is the prominent Heifetz—dexterous, tasteful, infinitely assured and sensitive. Barbirolli, too, exceeds the disqualifying "competent" in this effort, taking a proportionate share in an accomplishment that is one of the proudest in the recorded literature. Along with its other limiting factors, the Wolfsthal version is poorly recorded.

No. 7 in D major, K. 271. *Menuhin, with orchestra under the direction of Enesco.* V-Set 231—\$4.50. [*f\$\$.]

THE WIRY, almost irritating quality of Menuhin's tone here (in no way the fault of the recording engineers) is an impediment to the enjoyment

of a performance that is otherwise admirably energetic, powered by grace and lyric feeling. Both the soloist and the orchestra directed by Enesco have a tendency to jerky accentuation, which is partially present in the music but much emphasized in the performance. Aside from the sound of Menuhin's tone, the reproduction lacks mellowness. In D major ("the Adelaide"), without Köchel number. *Menuhin, with the Paris Symphony Orchestra conducted by Pierre Monteux. V-Set 246—\$3.50. [**f\$\$.]*

POSSIBLY because it is not included in the recognized series of violin concertos, this work is not often heard, and even more seldom in a reading as sprightly and winning as Menuhin's. There is less challenging substance in this score than in several of those listed above, but Monteux propounds a virtual dissertation on Mozartian emphasis and proportion in his splendid treatment of the orchestral score. The recording is clean, sonorous, and carefully balanced.

DEUTSCHE TÄNZE

*Set of Six, K. 509. Hans Knappertsbusch, with an unidentified orchestra. D-20057—\$.50. [*f\$\$.].*

THE conducting is somewhat plodding, but there is a reasonable spirit in the performance nevertheless. The orchestra is passable, the recording satisfactory.

*Set of Six, K. 600. Ormandy and the Minneapolis Symphony Orchestra. V-1722-3—\$.1.50. [**ff\$\$.]. Knappertsbusch and an unidentified orchestra. D-20058—\$.50. [*f\$\$.].*

DESPITE the discrepancy in price, there is decided attractiveness in the Ormandy version. In addition to the six dances listed for each recording, his includes one of K. 602 and two of K. 605. The playing is a little strenuous, but otherwise efficient. Knappertsbusch's version is much like the disk noted above and, for the price, a fair enough value.

DIVERTIMENTOS

*No. 2 in D, K. 131 (Minuet only). Beecham and the Royal Philharmonic Orchestra. C-68646—\$.1. [*ff\$\$.].*

THE recording here does not compare with those of Beecham to which one is accustomed today, but there is charm in the music and spirit in the performance of it.

*No. 3 in D major, K. 136. Boyd Neel and his String Orchestra. D-25536-7—\$.1.50. [*ff\$\$.].*

ACCORDING to Cobbett this work may be considered a quartet—but it is more in the mold of the divertimentos and is so listed here. Neel performs the ingratiating music with fine energy, though the recording is a bit fuzzy.

No. 5 in F, K. 138. Boyd Neel and his

*String Orchestra. D-25537-8—\$.1.50. [*ff\$\$.].*

SEE entry above.

*No. 10 in F, K. 247. Ormandy and the Philadelphia Orchestra. V-Set 603—\$.3. [*ff\$\$.].*

THE lack of character in the playing is emphasized by the boisterous, echoey recording. This is not particularly good Mozart, and hardly an impressive example of recording.

*No. 15 in B flat, K. 287. Arthur Fiedler conducting his Sinfonietta. V-Set 434—\$.4.15. [**ff\$\$.]. Joseph Szigeti and a chamber orchestra led by Max Goberman. C-Set 322—\$.4.50. [*ffff\$\$.].*

THERE is no direct comparison possible between these two performances, for the point of view that

motivates each is quite different. I can see justification for Szigeti's attitude that the violin part is sufficiently important to be treated soloistically, but the musical capacities of the men directed by Goberman are not reliable. And, despite the vitality and fervor of Szigeti's individual performance, there is more rounded merit in the less ambitious version under Fiedler. In addition the latter is recorded with far more clarity and distinctly better balance.

No. 17 in D, K. 334. *Lener String Quartet, A. and D. Brain, horns. C-Set 379—\$5.50. [**ffff\$]. Sir Hamilton Harty directing the London Philharmonic Orchestra. C-Set 207—*

\$3.50. [*ffff\$].

HERE again there is a decided

schism in attitude between the large-scaled performance under Harty and the more intimate one of the Leners. Curiously, however, there is more exhibitionism in the quartet-plus-horns performance, with Lener virtually a soloist against the quintet background. But there are two additional factors to be considered—the Harty version includes only four of the six movements, whereas the Lener interpretation covers the whole score; and the latter is a good deal more faithful to the sound of strings and horns. Thus, despite its conspicuous deficiencies, the Lener edition must be the reluctant choice.

In E flat, K. 563.

SEE under Trios, String, p. 287.

INCIDENTAL MUSIC

King of Thamos, K. 345: Two Entr' actes. *Mitropoulos and the Minneapolis Orchestra. C-11578—\$1. [**ffff\$].*

THE most engaging element of this disk is the Gluckish atmosphere of

the second side, forcibly underlined by Mitropoulos. His treatment is often tense and overwrought, but invariably vital. The recording is fairly good.

MOTETS

Exsultate, Jubilate, K. 165. (Alleluiah only). *Ria Ginster, soprano, with orchestra. D-25167—\$.75. [*ffff\$]. Sigrid Onegin. V-1367—\$.75. [*ffff\$]. Deanna Durbin. D-3061—\$.35. [*f\$\$.]*

GINSTER's clear-voiced, fluent, and musical performance is more attractive to me than the clear-voiced and musical (but not fluent) singing of Onegin. There is a sense of effort in the singing of Onegin that is lacking in the Ginster. The recordings are about on a par. The Durbin record is one of her earliest, and a charming example of prodigious talent, quite innocent of musical sophistication.

Ave Verum, K. 618. *Strasbourg Cathedral Choir. C-69488—\$1. [**ffff\$].* THE exaltation in this music is beautifully realized, with a temper and balance of expression that are quite remarkable. Though the reproduction is a trifle muffled, the total effect is truly grandiose.

Et incarnatus est, K. 427. *Ria Ginster, soprano. D-25167—\$.75. [*ffff\$].*

GINSTER's characteristic brilliance of sound, her secure, understanding musicianship are both to be heard consistently through this work. The recording is thinnish, but the quality of singing is worth the effort necessary to hear it.

OPERAS

LA CLEMENZA DI TITO

Overture. *Bruno Walter directing the Vienna Philharmonic Orchestra. V-12526—\$1. [**ffff\$].*

ASIDE from an echo that is characteristic of the Vienna Philharmonic recordings of the time when

this one was made, the technical properties of this disk are tolerably good. Walter conducts with a thor-

ough comprehension of the style and an obvious affection for the music.

COSÌ FAN' TUTTE

Complete opera. *Fritz Busch conducting the Glyndebourne Festival Orchestra and Chorus with Ina Souez (Fiordiligi), Luise Helletsgruber (Dorabella), Heddle Nash (Ferrando), Willi Domgraf-Fassbänder (Guglielmo), John Brownlee (Don Alfonso), and Irene Eisinger (Despina).* V-Sets 812, 813, and 814—\$21.50. [**ffff\$\$].

THOUGH this was one of the earliest Mozart operas to be recorded complete (it dates from the festival of 1935), its appearance here has been delayed deplorably. However, that is only one more reason for endorsing its manifold catalogue of virtues. It is, for one thing, the best balanced in casting, of the Glyndebourne volumes, partially because the cast is a compact unit; and since the opera is essentially a series of ensembles, this is the cue to the excellence of this recording. Of course, the mood and atmosphere are established by the invincible Busch, who directs with unflagging understanding and enthusiasm. Another element of virtue is the excellent brochure by Walter Legge included with these albums.

Overture. *Boult and the BBC Orchestra.* V-11714—\$1. [*ffff\$].

THIS is a creditable routine performance, but hardly an exhaustive

survey of the possibilities in the music. It is capably recorded.

Come scoglio. *Ina Souez, with orchestra conducted by Clarence Raybould.* C-9104—\$1. [**ffff\$]. *Lina Pagliughi, with Milan Symphony conducted by Ugo Tansini.* D-29018—\$1. [*ffff\$]. THE Souez voice is somewhat dark and thick-textured for this music, but her treatment is much preferable to that of the birdlike, unthinking Pagliughi. It must be said that the latter is a good deal more impressive on this disk, both as vocalist and stylist, than when she appeared in New York several years ago, but the room for improvement permitted by this qualification is considerable. However, Souez is plainly the more mature singer, musically, and her voice is better reproduced.

Fra gli amplessi. *Ina Souez, soprano, and Heddle Nash, tenor, with orchestra conducted by Clarence Raybould.* C-9104—\$1. [*ffff\$].

NASH is inclined to gurgle rather than produce his voice, but the quality of it is nevertheless quite pleasant. Together with Souez he projects a sensitive conception of the duet, though it is not overwhelming in sheer vocal quality. The accompaniment under Raybould's direction is satisfactory.

DON GIOVANNI

Complete opera. *Fritz Busch conducting the Glyndebourne Festival Orchestra, and Chorus with John Brownlee (Don Giovanni), Salvatore Baccaloni (Leporello), Ina Souez (Donna Anna), Kolomann Pataky (Ottavio), Audrey Mildmay (Zerlina), Luise Helletsgruber (Elvira), and Roy Henderson (Masetto).* V-Sets 423-4-5—\$24.50. [****ffff\$].

WHETHER this is the best cast of

contemporary singers that could be gathered together for a recording is less important than that this generally able group has had the benefit of arduous rehearsal under Busch, the collaboration of exceptionally good recording, and the backing of a highly skillful orchestra. Thus the product is an ensemble such as one can hear in few opera houses today or is likely to

hear for years to come. Spurred by Busch's demanding baton, the performers are impelled to efforts of splendid technical soundness and unrelenting musical animation. Brownlee's Don is far more effective on disks than it is in the opera house, his command of the recitative an unending stimulation. Baccaloni is a better Leporello here than he was on the air (from the Metropolitan) simply because he was not conscious of himself as a virtuoso when these records were made. Pataky is better than fair, and the women are all above the average. Given this workable material, Busch has hammered out a performance that is one of the richest treasures of the phonograph, and a landmark in the dissemination of Mozartian appreciation. It should be repeated again that the recording is superlatively good.

*Overture. Beecham and the London Philharmonic Orchestra. C-70365—\$1. [***f\$\$]. Weissmann conducting an unidentified orchestra. D-25040—\$.75. [*f\$\$].*

THE Beecham record would out-distance a more formidable competitor than the Weissmann version, which is poorly recorded and marred by an especially noisy pressing. However, there is nothing but virtue in the Beecham interpretation: the emphasis here is on drama, and with finely calculated effect. The orchestra plays splendidly, and it is reproduced with sonorous fidelity.

*Madamina. Salvatore Baccaloni, with orchestra conducted by Erich Leinsdorf. C-71048—\$1. [**ff\$\$]. Gerhard Hüsch, with orchestra. D-20022—\$.50. [*f\$].*

THERE are few artists of our time who have specialized so intensely in this role as Baccaloni, and his treatment of the aria is certainly an impressive example of virtuosity. However, it is also a good deal broader than this same singer's

treatment in the complete Glyndebourne set, in which Busch exercised a restraint that was, apparently, beyond Leinsdorf's control. The orchestra is good if a bit small, and there is plenty of volume in the recording. It is a pleasure to hear so luscious a voice as Hüsch's in this music, but he is much too courtly in his taunting of the helpless Elvira. Other deficiencies are the use of a German text and the faintness of the orchestral accompaniment. However, for connoisseurs of Mozart it is a curio worth the price.

*Là ci darem la mano. Ezio Pinza, bass, and Elisabeth Rethberg, soprano. V-2154—\$.75. [**ff\$\$]. Bettendorf, soprano, and Hüsch, baritone. D-20010—\$.50. [*ff\$]. Margherita Perras, soprano, and Hüsch. V-4374—\$.75. [**ff\$\$].*

THOSE who have admired Pinza's Don at the Metropolitan will find a delectable memento of it in this wonderfully controlled treatment of his part in the duet. However, the answering voice supplied by Rethberg is matronly rather than virginal, far from the timbre that is wanted here. Moreover she is no longer able to control her tones consistently. But many will want to have this record just for the suavity in Pinza's voice. Of the two versions with Hüsch (both in German) there is better value in the Bettendorf pairing, for she sings delightfully. To be sure, the Perras-Hüsch effort is a better recording, but it offers little from a musical standpoint that is not present in the cheaper Decca disk.

*Don Ottavio, son morta; Or, sai chi l'onore. Margarete Bäumer, soprano, Werner Schupp, tenor, and orchestra. D-20069—\$.50. [*f\$\$].*

THE principal reason for serious consideration of this disk is Bäumer's big, sonorous voice. However, it is sometimes vague in pitch,

unable to accommodate the drama that the singer generates in this music. Schupp is a competent singer, and the anonymous conductor is capable. The recording, especially of the orchestra, is thin. A German text is used.

Dalla sua pace. Tito Schipa. V-1308—\$.75. [*ffff\$]. *Max Hirzel.* D-25019—\$.75. [*ffff\$]. *Beniamino Gigli.* V-15601—\$.1. [**f\$\$].

THERE is not much to listen to on his disk besides Schipa's voice, for the orchestra is undersized, but his artful treatment of the line, his tasteful style are a sizable satisfaction. Hirzel also sings with musical sensitivity, though his voice is very small, and a German text does not add to the attractions of the recording. As a specimen of reproduction the Gigli disk is the best of the three, but his conception of the music is absurd, his execution of it irritating. Lawrence Collingwood is credited with the direction of the orchestra, but it is doubtful that he is proud of it.

Finch' han dal vino. Ezio Pinza. V-1467—\$.75. [**ff\$\$.]. *Gerhard Hüsch.* D-20248—\$.50. [*f\$\$.].

IF THIS recording were wine of this year's vintage rather than of ten years ago, one suspects that it would be much more creditable to Pinza, who has learned much about the Don in that time. However, there is fine spirit in the performance and certainly an abundance of voice. Hüsch has hardly the ebullience in his voice for this aria, and it is further depleted by the feeble recording.

Batti, batti. Elisabeth Schumann. V-7076—\$.1. [*ff\$\$.]. *Elisabeth Rethberg.* V-7472—\$.1. [*f\$\$.]. *Lucrezia Bori.* V-14614—\$.1. [**f\$\$.].

IT IS somewhat disturbing to hear the accompanying cello louder than the solo voice, but enough is heard of Schumann's superbly cultivated singing to atone for the vagaries of

the recording. The other disks are notable for the evidence they offer of two celebrated singers' treatment of a standard aria, but hardly in relation to the aria itself. Rethberg's singing is less strident than it has been recently, but it is hardly comparable to Schumann's, whereas Bori's short-breathed phrases, the reticence of the orchestra directed by Dr. Frank Black are both a hardship to Mozart.

Serenata. Pinza. V-1467—\$.75. [**ffff\$]. *Hüsch.* D-20248—\$.50. [*ffff\$]. *Egon Petri, piano.* C-69736—\$.1. [**ffff\$]. PINZA's intonation is not all that it might be, but he has an attractive feeling for the music and a fine comprehension of the mood. Minus quantities in the Hüsch performance are his use of a German text and the inferior recording. Petri uses the Busoni transcription and plays it enchantingly. The reproduction is good, but one must play the companion piece on the record to get at the Mozart.

Vedrai carino. Bori. V-1846—\$.75. [*ffff\$].

BY CAREFUL conservation of her vocal resources (not too numerous when this recording was made in 1938) Bori manages a warming, intelligent performance. However, I am not entranced by the orchestral background.

Il mio tesoro. Schipa. V-1308—\$.75. [*ffff\$]. *Richard Crooks, with orchestra directed by Wilfred Peltier.* V-15235—\$.1. [**f\$\$.]. *Max Hirzel.* D-25019—\$.75. [*ffff\$]. *Luigi Forte.* C-4193—\$.75. [**f\$\$.]. *Gigli.* V-15601—\$.1. [**ffff\$].

SCHIPA's performance was on record before any of the others in this group, but it has withstood the successive challenges triumphantly if not easily. His tempo is slow, the orchestra skimpy, but the general sense of the music is beautifully conveyed. Crooks sings nasally and with insufficient grace, Hirzel uses

a German text, and Fort cannot always resist his inclination to roll the text sonorously on his tongue. As for Gigli, he is unable to control his weakness for sentimentalizing virtually everything he sings. *Minuet. Landowska, harpsichord, and orchestra.* V-1199—\$.75. [*ff\$].

DIE ENTFÜHRUNG AUS DEM SERAIL

Overture. Clemens Krauss conducting the Vienna Philharmonic Orchestra. V-11242—\$.1. [*ff\$]. Weissmann directing an unidentified orchestra. D-25155—\$.75. [*f\$].

DESPITE an inclination of the orchestra to get out of hand, there is generous animation in the Krauss performance, vigorous individuality. The recording is boomy and indistinct. Weissmann is handicapped by coarse recording and noisy surfaces. At best his performance is a pleasantly routine one.

Wer ein Liebchen hat gefunden. Kipnis. V-1738—\$.75. [**ff\$].

THE music rolls forth on tones of robust firmness and rich variety, controlled by Kipnis with fine artistry. The reproduction is good.

Konstanze, dich wiederzusehen. Herbert Ernst Groh. D-25866—\$.75. [*ff\$]. ONE would hardly call this a voice of the ages, but it has admirable flexibility, and Groh is a dependable musician. The recording is better than the Decca average.

Durch Zärtlichkeit. Lily Pons. D-29005 —\$.1. [*ffff\$].

THIS is fair enough singing, but I have not found, in the several examples of her efforts, a true comprehension by Pons of Mozart. She

LA FINTA GIARDINIERA

Overture. Bruno Walter and the Vienna Philharmonic Orchestra. V-12526—\$.1. [*ffff\$].

APPARENTLY Walter has a special affection for this blithe little work,

IDOMENEON

Zeffiretti lusinghieri. Vera Schwarz. D-20361—\$.50. [*ff\$].

I CAN see no authenticity in this recording, for it corresponds to no usage of it in Mozart's score. Landowska plays the music tastefully, but the harpsichord is much too prominent in relation to the following ensemble.

DIE ENTFÜHRUNG AUS DEM SERAIL

uses a French text but sings the music as pure line, with little regard for inherent sense. G. Cloéz conducts capably.

Welcher Kummer herrscht. Margherita Perras, with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. V-12328—\$.1. [**ff\$].

FROM the all-too-few specimens of her art on records, Perras was one of the fine singers of the between-wars generation. Here she performs with cherishable intelligence, a rich appreciation of the music, and high vocal skill. Both the orchestra and the voice are well-recorded.

Martern aller Arten. Maria Cebotari, with orchestra conducted by Robert Heger. D-20447—\$.50. [*ff\$]. Ria Ginster. V-7822—\$.1. [**ff\$].

GERALD MOORE provides a comprehending accompaniment for Ginster from the piano, but the lack of an orchestra is a serious weakness of this disk. Also, though she sings in excellent pitch with good vocal quality, Ginster lacks some of the drama that Cebotari provides. Despite the tubby recording, I would cite the latter's performance as a better buy.

LA FINTA GIARDINIERA

for he illuminates its structure with revealing highlights and nuances. The playing is animated, the recording voluminous but a bit echoey.

THE merits of this recording are all modest ones, but it does provide

the only phonographic opportunity to hear the music. A German text is used, and the reproduction is noisy.

Ballet Music. Blech and the Berlin State Opera Orchestra. V-11407—\$1. [**f\$\$].

LE NOZZE DI FIGARO

Complete Opera. Fritz Busch conducting the orchestra and chorus of the Glyndebourne Festival, with Roy Henderson (the Count), Willy Domgraf-Fassbaender (Figaro), Audrey Mildmay (Susanna), Aulikki Rautawaara (Countess), Luise Helletsgruber (Cherubino), and Heddle Nash (Basilio). V-Sets 313-14-15—\$18. [***f\$\$].

THE two elements indispensable to an apt performance of Mozart—spirited direction and a capable ensemble—are present in sufficient strength in this recording to make the three albums an obligatory part of every representative record collection. Indeed, it is the spirited direction of Busch that frequently makes the ensemble seem as capable as it is, for the singers (aside from Domgraf-Fassbaender, a splendid Figaro) are rather more a patchwork than in the subsequently released *Don Giovanni* and *Zauberflöte*. So much care has gone into the rehearsing and study of the score, however, that the musical and dramatic values are constantly close to the ear. The rather tentative plan of release originally followed in England (in which a first album of solos was followed by a second and third of concerted numbers) unfortunately leaves its mark on the reissue here, but the rearrangement can be made with little hardship. The recording is superfine.

Overture. Beecham and the London Philharmonic Orchestra. C-69058—\$1. [**ffff\$]. Krauss and the Vienna Philharmonic Orchestra. V-11242—\$1. [**f\$\$.] Ormandy and the

THE excerpts on the single side of this disk devoted to *Idomeneo* music are the Chaconne and Gavotte (Nos. 1 and 4 in the operatic sequence). Blech plays them emphatically but tastefully. The recording is vibrant.

Minneapolis Orchestra. V-14325—\$1. [**f\$\$.] Molajoli and the Milan Symphony Orchestra. C-67947—\$1. [**f\$\$]. Weissmann conducting an unidentified orchestra. D-25018—\$.75. [*f\$\$].

THE wonderful glisten and sheen of Beecham's conception is brilliantly realized by the orchestra, as the excellent recording attests. However, there is also much to hear in the vital, unconventional treatment under Krauss, for he makes a vastly more dramatic experience out of this work than one would consider possible. Moreover it is realized within the framework of Mozart's score, though one doubts that this was the composer's intention; and the recording is blurred by echo. There are only routine values in the other performances, marred, moreover, by poor recording except in the case of the Ormandy.

Se a caso madama. Ezio Pinza and Elisabeth Rethberg. V-2154—\$.75. [**f\$\$].

THE magnificent breadth and freedom of Pinza's singing are modified in this music to the dexterous point that it requires, trimmed, one might say, with the edging of humor appropriate to it. For the first few measures Rethberg restrains the wobble in her voice, but it asserts itself unpleasantly when more volume is required. The recording is good.

Se vuol ballare. Hüsch. D-20009—\$.50. [**f\$\$].

HÜSCH's light, warm voice is neatly suited to this music, and the results are engaging if one can dis-

regard the German text. The orchestra is small, the recording indistinct.

Vendetta, la. Salvatore Baccaloni, with orchestra led by Erich Leinsdorf. C-71193—\$1. [**ffff\$].

BACCALONI's blowsy, over-amplified voice is not attractive in this recording, though he generally makes much of the aria in actual performances. The Leinsdorf-led orchestra is not so large as it might be.

Non so più cosa son. Luise Helletsgruber. D-20028—\$.50. [**ffff\$]. Schumann. V-1431—\$.75. [*ff\$\$].

HELLETSGRUBER's delightful feeling for the role of Cherubino (which may be studied at greater length in the complete *Figaro*) is exemplified by her lively treatment of this aria. However, the German text will offend other than purists here, for it is an actual encumbrance on the singer, much less vocal than the original Italian. Schumann uses the authentic text and sings it well, though style, in her case, sometimes becomes affectation. Nevertheless it is the version I would prefer to own.

Non più andrai. Pinza, with orchestra directed by Bruno Reibold. V-18015—\$1. [**ffff\$]. Hüsch. D-20009—\$.50. [*ff\$\$]. Ralph Crane. V-20739—\$.50. [*f\$\$].

THE arousing challenge of this aria is flung forth by Pinza with splendid resonance and virility of style. Although the orchestra is not up to his exceptional level, it is better than the others in the Pinza-Rethberg collection. Hüsch manages the musical patterns with ease, but his voice lacks the metal to ring out the splendor of this air. The recording is mediocre. Crane's effort is only by courtesy included in this group, for it is an English adaptation titled "The Blacksmith." It is equally lacking in musical and mechanical values.

Porgi amor. Tiana Lemnitz, with or-

chestra conducted by Bruno Seidler-Winkler. V-15178—\$1. [**ffff\$]. Rethberg. V-2155—\$.75. [**ffff\$].

The same. D-20047—\$.50. [**ffff\$]. Lehmann. D-25817—\$.75. [*ff\$\$].

ASIDE from an excess of vibrato, Lemnitz's voice is beautifully apt for this aria, which she sings with great dignity and reserve. The two Rethberg disks are separated by nearly a decade, as the disparity in vocal quality all too cruelly shows. However, there is an eloquent comprehension of the music in the Victor disk; and though phrases are occasionally broken by gasps for breath, it is a better evidence of her skill than the poorly recorded Decca. Lehmann's approach is too emotional for this restrained music, though unquestionably communicative.

Voi che sapete. Elisabeth Schumann. V-7076—\$1. [**ffff\$]. Ginster, with orchestra conducted by Malcolm Sargent. V-7822—\$1. [**ff\$\$]. Helletsgruber. D-20028—\$.50. [*ff\$\$]. Lily Pons. D-20522—\$.50. [*f\$\$].

TO JUDGE from this recording Schumann might have been the ideal Cherubino in her youth. It is instinct with understanding, the phrases molded with a musicianship that is both refined and animated. All this is expressed in a vocal quality of disarming loveliness. Ginster has feeling for the style, but it is a rather intellectualized, superficial statement of the music she delivers. However, the orchestra under Sargent is the best of those in this batch of records. Musicianship and vocal suitability are combined in the Helletsgruber performance, which, again, struggles against the inappropriate German text. Fluty tones and a French translation are disaffecting factors in the Pons version, which is poorly reproduced.

Venite, inginocchiatevi. Elisabeth Schumann. V-1431—\$.75. [*ff\$\$].

SCHUMANN does a delightful job with this morsel—stylistic, lively,

and technically poised. The recording is satisfactory.

*Crudell, perchè finora. Ezio Pinza and Elisabeth Rethberg. V-2155-\$75. [**f\$\$.].*

RATHER than suggesting dalliance and intrigue, this performance impresses one as the effort of two middle-aged people struggling with a rather ungrateful concert aria. There is little suggestion of the dramatic situation in it, and even Pinza's grace of spirit is subdued by Rethberg's sobriety.

*Dove sono. Tiana Lemnitz. V-15178-\$1. [**ff\$\$.]. Rethberg. V-18015-\$1. [**f\$\$.]. Meta Seinemeyer. D-25071-\$75. [**ff\$\$.].*

The Seinemeyer version is the only one of these which is approximately complete, for the others lack the prefacing, and important, recitative. However, though Seinemeyer's voice is a fine one, and her style is admirable, the recording is fatally faint. Of the others, I prefer the Lemnitz, for the amount of movement in this music diminishes the

annoyance caused by her vibrato in slower works. The orchestra is large enough and well-directed by Seidler-Winkler. Those who want a keepsake of recent Metropolitan performances will find it in the Rethberg disk, though the uncertainty of her voice and the vagaries of her intonation disqualify it for other purposes.

*Deh vieni, non tardar. Lucrezia Bori. V-14614-\$1. [**ff\$\$.]. Lotte Lehmann. D-20279-\$50. [**ff\$\$.].*

THERE is a good deal of artfulness, as well as a certain amount of art, in Bori's singing. Her voice is rather better in this disk than in most others in the collection she made a few years ago, but there is more simulation of a feeling for the music than an actual comprehension of it. Lehmann's performance is abundant in that integral understanding, but it frequently flows over from eloquence into sentimentality. Bori's version includes the recitative; Lehmann's lacks it.

II RÈ PASTORE

*L'amerò sarò costante. Rethberg. V-7472-\$1. [**ff\$\$.].*

ASIDE from a slight pinching of top tones, Rethberg's voice is well-managed here and fairly representa-

tive of her ability at its prime. Musically and interpretatively it is a first-rate effort, and the recording is good.

DIE ZAUBERFLÖTE

*Complete Version. Sir Thomas Beecham conducting the Berlin Philharmonic Orchestra with Tiana Lemnitz (Pamina), Erna Berger (Queen of the Night), W. Strienz (Sorastro), Helge Roswänge (Tamino), and Gerhard Hüsch (Papageno). V-Sets 541-2-\$19.50. [***fff\$\$.].*

THOUGH this is not one of the Glyndebourne set, it is splendidly faithful to that excelling standard. Those who have had no previous experience with Beecham as an opera conductor will find in these records evidence of an ability equiv-

alent to the best he has shown in the symphonic field, which means a parity—in sympathy, animation, and scholarship—with the most exalted names of the day. He exercises a superbly conscientious supervision over the performance, aided by a splendid group of performers and an orchestra of the first rank. Lemnitz is both a mature and a fresh-voiced Pamina, Erna Berger the finest Queen of the Night who has put her voice on records. There is equal excellence in the corps of men, for Strienz is a magnificent

basso, Roswänge an ideal Tamino, and Hüsch a suave Papageno. If there must be a complaint, it is that the last of these is a little lacking in joviality. However, it is only a comparative lack, and hardly disturbing to an ensemble that is as well-balanced as it is solidly meritorious. The recording is extremely good.

Overture. *Toscanini and the BBC Orchestra.* V-15190—\$1. [**ff\$\$.] *Bruno. Walter and an unidentified orchestra.* C-67660—\$1. [**f\$\$.] *Bodanzky and an unidentified orchestra.* D-25064—\$.75. [*ff\$\$].

BETWEEN the excessive Italianism of the Toscanini and unstable rhythm of the Walter, one is inclined to a doubting preference for the former. There is a good deal of tension and impulse in Toscanini's performance, but the orchestra is hardly geared for such playing, and the intermediate wood-wind figures are curiously slighted. However, the Walter effort is a disappointing one, both as conception and reproduction. Bodanzky's is straightforward, metronomical, and poorly reproduced.

Der Vogelfänger bin ich. *Hüsch.* D-20036—\$.50. [*ff\$\$.].

THE mere vocal sound of this is gorgeous, but the culture of the singing is a little excessive for the character of the music. The recording is tolerable.

Dies Bildnis ist bezaubernd schön. *Herbert Ernst Groh, with orchestra conducted by Robert Heger.* D-25866—\$.75. [*ff\$\$.].

GROH's voice is admirable for this air, and he sings it with taste and intelligence. However, the orchestra is unduly obscured.

Bei Männern. *Emmy Bettendorf and Gerhard Hüsch.* D-20010—\$.50. [*ff\$\$.]. *Perras and Hüsch.* V-4374—\$.75. [*ff\$\$.].

THOUGH the version with Perras is a better recording, there is even

better value in the Bettendorf-Hüsch performance, for the former is a singer of exceptionally sympathetic qualities. This is one of the best examples of her vocal abilities on records, and well worth investigation. Hüsch is excellent on both. The orchestra directed by Hans Udo Müller on the Victor disk is much superior to that on the Decca.

O Isis und Osiris. *Alexander Kipnis, with Berlin State Opera Chorus.* V-1738—\$.75. [**ff\$\$.]. *Pinza.* V-6642—\$1. [**ff\$\$.]. *Metropolitan Opera Chorus.* V-4027—\$.75. [**ff\$\$.]. *Ivar AndréSEN.* D-25233—\$.75. [*f\$\$.].

KIPNIS is entitled to the preference here not only because he sings in German but also because his version has the choral background, which is omitted from the Pinza version. However, Pinza sings with brilliant vocal freedom and ease. The Metropolitan chorus performs capably in the extract heard on their disk. There is no want of solemnity in the AndréSEN performance, but his voice is thick and rather wooden in sound.

Rache-Arie. *Miliza Korjus.* V-11921—\$1. [**ff\$\$.].

THIS is a traditional coloratura treatment, without the undercurrent of drama that is present in the air. However, as such, it is fleet, accurate, and remarkably effortless. The accompaniment of the Berlin Broadcasting Orchestra under Johannes Müller is good.

Ach! ich fühl's. *Dorothy Maynor with the Boston Symphony Orchestra directed by Serge Koussevitzky.* V-15826—\$1. [*ff\$\$.]. *Pons.* V-8733—\$1. [*ff\$\$.]. *The same.* D-29004—\$1. [*f\$\$.].

SINCE Maynor does sing in German and has a beautiful voice, the advantages of her recording are tangible ones. However, there is little feeling for the style in her per-

formance, and, surprisingly, a tentative, laggardly treatment of the orchestral score by Koussevitzky. Both Pons versions are indicative more of will than feeling, but the Victor is better recorded. Both are sung in French.

Mädchen oder Weibchen. Hüsch, with orchestra directed by Weissmann.

D-25443—\$.75. [*ff\$\$.]

AN EXQUISITE vocal performance, ill-treated by the recording.

*In diesen heil'gen Hallen. Kipnis, with orchestra directed by Erich Orthmann. V-8684—\$1. [**ff\$\$.]. André-sen. D-25233—\$.75. [*f\$\$.].*

WERE Kipnis to be restricted to one

record as evidence of his vital voice and superior artistry, this might well be it. The fervor of the music is beautifully expressed, the sense of reverence eloquently conveyed. Also, the orchestra is good. As in the "Isis und Osiris" recording, André-sen's heavy, unyielding voice is a formidable handicap.

Bald prangt, den Morgen zu verkünden. Mozart Children's Chorus. D-20406

—\$.50. [*ff\$\$.].

WHAT the "Mozart Children's Chorus" may be is unknown to me, but the group sings engagingly. The recording is faint, the surface noisy.

ORCHESTRAL WORKS

OVERTURES

*In B flat ("Paris"), K. 311a. Alfred Wallenstein, conducting his "Sinfonietta." C-69265—\$1. [*ff\$\$.]. Edward Fendler conducting the Société des Concerts Orchestra. V-12327—\$1. [*ff\$\$.].*

DESPITE the confusing and inaccurate description of these record-

ings in the two catalogues they are actually performances of the same work. The Wallenstein is not reproduced with the clarity and balance of the Fendler, but there is much more impulse and dash in the playing.

SYMPHONIES

*No. 13 in F, K. 112. Boyd Neel conducting a string orchestra. D-25624—\$.75. [**ff\$\$.]. Andante only.*

THIS is the earliest example of Mozart's symphonic writing on records, and a thoroughly delightful experience, especially as played by Boyd Neel and his band. The recording is satisfactory.

*No. 25 in G minor, K. 183. Wallenstein and his "Sinfonietta." C-Set 323—\$3.50. [*ff\$\$.].*

THERE is a considerable anticipation in this work of the power and expressiveness that Mozart later conveyed through this key (in the great symphony No. 40 and the string quintet). Wallenstein's treatment of the fast movements is compellingly energetic, but the slow movement is rather matter of fact.

In addition, the orchestra is hardly as large as it ought to be, and the recording is cramped, unalive.

*No. 28 in C, K. 200. Fritz Stein and the Berlin College of Instrumentalists. V-Set 502—\$2.50. [**ff\$\$.].*

STEIN is a competent workman, a little turgid for a work of this spirit, but the music in the score does emerge. Fortunately the wood-wind choir in the orchestra is excellent, which permits a proper emphasis on the individuality of the writing for it in this symphony. The recording is very good.

*No. 29 in A, K. 201. Koussevitzky and the Boston Symphony Orchestra. V-18063-4—\$.2. [**ffff\$\$.]. Beecham and the London Philharmonic Orchestra. C-Set 333—\$3.50. [**ff\$\$.].*

IT HAS been my reaction, after hear-

ing Beecham's more recent performances of this work, that the interpretation he recorded was a transitional one, tending toward the conception he holds today. As a further personal impression, it may be added that Koussevitzky has incorporated many of the virtuous elements of that conception into his performance, but added a few distortions, in tempo and accent, of his own contriving. Since the Boston band plays remarkably, and the recording is splendid, I would urge it as preferable, especially at the considerable price differential noted in the catalogues.

No. 31 in D ("Paris"), K. 297. Beecham and the London Philharmonic Orchestra: C-Set 360—\$3.50. [ff\$\$.]** EBULLIENCE is the essence of this performance, ebullience controlled and supervised with the keenest of sensitivity. For some temporary reason this recording is notably responsive in dynamic values, covering an especially wide range. In all, a cherishable album.

No. 32 in B flat, K. 319. Edwin Fischer and his Chamber Orchestra. V-Set 479—\$3.50. [*ff\$\$.]

THERE is undeviating honesty and straightforwardness in Fischer's statement of the music, but the treatment could be a little more extraverted, for the listener's benefit. The orchestra is thoroughly good, the recording fine.

No. 34 in C, K. 338. Serge Koussevitzky and the Boston Symphony Orchestra. V-18065-6-7—\$3. [*ff\$\$.] Beecham and the Royal Philharmonic Orchestra. C-Set 123—\$3.50. [*ff\$\$.]**

ON THE available evidence, the Koussevitzky version should be much preferable to the Beecham one of eight or nine years ago, for it is a bright specimen of contemporary recording, and the performance is in many respects admirable. However, there is a replacement by Beecham already in the English list, and soon to be available in a domestic issue

which, if not as remarkably brilliant as the Koussevitzky reproduction, has fine sonority of its genre. Moreover it is the *authentic* conception, with all the inflections and subtleties thus implied, rather than a reproduction of it, as Koussevitzky's seems to be of the previous Beecham performance.

No. 35 in D major ("Haffner"), K. 385. Beecham and the London Philharmonic Orchestra. C-Set 399—\$3.25. [*fff\$\$.] Toscanini and the Philharmonic-Symphony Orchestra. V-Set 65—\$3.50. [*ff\$\$.]**

EVEN were the reproduction of the Beecham not so sharply superior to the Toscanini as it is, I would prefer its buoyant, confident forcefulness to the more nervously intense treatment of Toscanini. This is surely an instance of the greatest Beecham, subtlety itself in accentuation, but ceaselessly virile and communicative. Perhaps the most revealing comparison of the two men may be made from the slow movements—Beecham's is ingenuously eloquent, Toscanini's disingenuously simple. Moreover, Toscanini insists on that pressing forward of every measure to the next which is exciting in Wagner but disquieting in Mozart. And, as this note began, so it ends—the Toscanini recording is a dozen years old, and quite plainly so.

No. 36 in C ("Linz"), K. 425. Fritz Busch and the BBC Orchestra. V-Set 266—\$3.50. [ffff\$\$.] Beecham and the London Philharmonic Orchestra. C-Set 387—\$4.25. [*ff\$\$.]** BUSCH has quite an exceptional feeling for this particular work, and thus I am inclined to prefer it to the Beecham, which is thoroughly good but hardly marked by the extra traits of sympathy and understanding that are heard from Busch. This is a rare example of two equally excellent albums, about even in overall qualities and with little variation in recorded quality.

No. 38 in D major ("Prague"), K. 504. *Walter and the Vienna Philharmonic Orchestra.* V-Set 457—\$3.50. [**ffff\$]. *Stock and the Chicago Orchestra.* C-Set 410—\$3.50. [**f\$\$]. THOUGH Walter's recording belongs to the echoey period of the Vienna Philharmonic's phonographic history, it is much preferable, as sheer sound to the recent but dull-sounding Chicago job, vague in orchestral coloration and dynamic details. And though the Walter is hardly perfection as an interpretation (there are too many small vagaries of tempo and phrasing for so exalted a description), it is far nearer to the spirit of the music than Stock's docile, unenlivening saunter through the score.

No. 39 in E flat, K. 543. *Beecham and the London Philharmonic.* C-Set 456—\$3.50. [**ffff\$]. *Weingartner and the Royal Philharmonic Orchestra.* C-Set 105—\$3.50. [*fff\$]. *Walter and the BBC Orchestra.* V-Set 258—\$3.50. [**ff\$\$]. *Hans Knappertsbusch conducting an unidentified orchestra.* D-25007-9—\$2.25. [*f\$\$]. For a rarity, my reaction to this performance of Beecham is that the work can be played better; and, moreover, that Beecham is the man to do it under more favorable circumstances. By the application of purely psychic faculties to this performance I draw the deduction that certain "blitz" elements entered into this performance that are not revealed by the label. It is, of course, the most idiomatic and forceful of the available performance, and the best recorded. Walter's orchestra sounds out more clearly than Weingartner, but I find the probity and strength of the latter a decidedly stimulating experience. The Knappertsbusch orchestra is very coarse, and the performance stodgy.

No. 40 in G minor, K. 550. *Beecham and the London Philharmonic Orchestra.*

C-Set 316—\$3.50. [**ffff\$]. *Toscanini and the NBC Orchestra.* V-Set 631—\$3.50. [*ff\$\$]. *Stock and the Chicago Orchestra.* V-Set 3G—\$2.50. [*f\$]. *Walter and the Berlin State Opera Orchestra.* C-Set 182—\$3.50. [*f\$\$]. *Koussevitzky and the London Philharmonic Orchestra.* V-Set 293—\$3.50. [**ffff\$].

IF THERE is such a thing as moral character in an interpretation, it is to be found in Beecham's firm, compassionate, and noble treatment of this score. It is one of the exceptional examples of his ability to assume a fresh, uninhibited viewpoint toward a familiar score and reconstruct its qualities without distorting the composer's intention. Toscanini's statement is, generally speaking, more fluid than Beecham's, but it lacks the architectural proportions of the former, substituting instead a meticulous observance of every minute nicety in the score. But the results impress one as a gorgeous façade to a nonexistent house. Moreover this is 8-H recording, with all the dusty, unresonant implications of his other albums from that studio. Among the others there is surprising merit in the Stock album (now available in Victor's Black Label series), for it is a muscular and steady exposition of the score. The recording actually sounds more like an orchestra than the much later Toscanini version. Walter imposes some remarkable ideas of pace and accentuation on the score, whereas Koussevitzky's sounds as though the recording apparatus had run down at certain points (especially in the first movement) and speeded up at others. Of the two, the Koussevitzky is much better reproduced, which, to this taste, only makes the pain of it more acute.

No. 41 in C ("Jupiter"), K. 551. *Walter conducting the Vienna Philharmonic Orchestra.* V-Set 584—\$4. [**ffff\$]. *Beecham and the London Philhar-*

*monic Orchestra. C-Set 194—\$4.50.
[*fff\$].*

THE preference expressed for the Walter performance is a reluctant one, for there is insufficient bite in his treatment of the challenging first figure, a tendency to linger over the adagio, and rhythmic instability in the fugal finale. However, it is a far more successful recording than the Beecham, which is thin and unsatisfactory by current standards, though the performance is decidedly an estimable one.

Sinfonia Concertante in E flat, K. 364.
*Hamilton Harty conducting the London Philharmonic Orchestra, with Albert Sammons, violin, and Lionel Tertis, viola. C-Set 188—\$4.50.
[**ff\$].*

THERE is no justifiable reason for including this work among Mozart's symphonies, for it is essentially a duet concerto, but the classification by Mozart himself deserves some consideration. In any case this performance is hardly as good as the

glorious score; it has a little too much the air of a "Prom." performance, clean and neat but not the product of an especial effort by either the soloists or the conductor. Then too, though Tertis is an amazing master of his instrument, he (or it) has a dullish tone, which is not ameliorated by his partner, who sounds quite like the concertmaster he is. Indeed, Harty's ardor and aggressiveness are responsible for most of the vitality in the performance. The recording is satisfactory, a little indistinct in the lower register. It is probable that a new version will soon be available.

**Sinfonia Concertante in E flat, K. App. No. 9. Stokowski and the Philadelphia Orchestra. V-Set 760—\$4.50.
[***ff\$].**

I CANNOT say that the seasoning applied by Stokowski is precisely to my taste, but the dish is nevertheless a nourishing one. It is served by the magnificent ensemble with doting care and unvarying precision.

QUARTETS STRINGS

Nos. 1 in G, K. 80. Kreiner Quartet.
*V-Set 393—\$3.50. [**ff\$].*

POSSIBLY of all recorded works, this one (written at fourteen) is the most persuasive evidence of Mozart's phenomenal early development. The slow introduction is wonderfully expressive, in the full eloquence of Mozart's most mature period, and though the succeeding music does not have quite that grip on the constructional problems involved, it is fascinating stuff. The Kreiners play with excellent technical discipline, but the tone of the ensemble is decidedly thin and acidulous.

Nos. 2 and 4 (Köchel Nos. 136 and 138).
SEE under Divertimenti, p. 265.

No. 13 in D minor, K. 173. Kreiner Quartet.
*V-12109—\$1. [**ff\$].*

THE Kreiners use the Menuetto of

this work to back the final movement of the quartet above. The players are quite conscious of the unusual harmonic writing, but their treatment of the trio is rushed, without the necessary stability of rhythm. Here, too, the tone is strident.

No. 14 in G, K. 387. Roth Quartet.
*C-Set 374—\$3.50. [**ff\$].*

THIS performance by the original (so far as America is concerned) Roth Quartet is a model of subtle ensemble playing, of finely textured exposition of separate lines and parts. However, the suavity of the playing sometimes inhibits vitality, to the detriment of the music. The recording is a little lacking in robustness.

No. 15 in D minor, K. 421. Budapest Quartet.
*C-Set 462—\$3.50. [**fff\$].*

Perolé Quartet. M-1032-34—\$5. [*fff\$\$.]. *Flonzaley Quartet.* V-7607-8—\$2. [*f\$\$.].

THE invincible spirit of the Budapest players, the surety of their technical manipulation, and the magnificent breadth of the recording are elements of a reproduction as satisfactory as any I know of. They shame the legendary status of the Flonzaleys, revealing them as a quartet of prissy technical inclinations and spiritual poverty. Note, too, that this group disbanded in 1927, and their recording is thus more than a dozen years old. The Perolé effort is respectable within its limitations of tone and vitality, and not too skillfully reproduced.

No. 16 in E flat, K. 428. *Pro Arte Quartet.* V-Set 375—\$3.50. [**fff\$\$.].

THERE is no great substance in this work to challenge the resources of the Pro Arte group, but the performance represents a period when the quartet was below its usual efficiency, as the nervous, inaccurate playing of the leader, Onnou, suggests. The recording is good.

No. 17 in B flat ("Jagd"), K. 458. *Budapest Quartet.* V-Set 763—\$3.50. [**fff\$\$.]. *Roth Quartet.* C-Set 438—\$3.50. [**fff\$\$.].

A BEAUTIFUL job by the Budapests, and splendidly recorded. It is difficult to imagine a more composed performance of the fine slow movement or one of more persuasive tone quality. It is, incidentally, not to be confused with a previous listing of this quartet played by the Budapests in the Victor catalogue (Nos. 9290-1-2), which was made a decade ago before the ensemble attained its present, and much superior, personnel. The Roth performance, also well-recorded, has its musical virtues; but they are not of the order of the Budapests.

No. 18 in A, K. 464. *Roth Quartet.* C-Set 222—\$4.50. [*ff\$\$.].

THE Roths' refinement and especially the lovely quality of the ensemble tone are the elements of distinction in this performance. The variations are especially well-played, with the clarity of the recording a factor in the easy apprehension of the movement's complexities.

No. 19 in C, K. 465. *Budapest Quartet.* V-Set 285—\$3.50. [**fff\$\$.]. *Kolisch Quartet.* C-Set 439—\$3.50. [**ff\$\$.].

THE exacting demands of this work are more completely fulfilled by the Budapest ensemble, especially in their wonderfully sensitive pacing of the opening adagio, which dominates the mood of the whole work. Intellectually the Kolisch performance has many interesting refinements, but they are not realized with the firm energy and luscious tone that the Budapests command. Also, though the Kolisch recording is only a few months old it is no impressive advance on the five-year-old Budapest reproduction and is in some respects inferior. There is an absurd, if brief, cut in the finale of the Budapest version, but one cannot withhold a recommendation nevertheless.

No. 20 in D, K. 499. *Budapest Quartet.* V-Set 222—\$3.50. [*ff\$\$.].

BOTH the sensitivity and virtuosity of this performance deserve better reproduction than they enjoy here, but the weaknesses of the recording are not sufficient to diminish one's enjoyment of the wit, point, and deftness of the playing.

No. 21 in G ("Eine Kleine Nachtmusik"), K. 525.

SEE under Quintets, String, p. 281.

No. 23 in D, K. 575. *Kolisch Quartet.* C-Set X53—\$2.50. [*ff\$\$.].

ONE of the best examples of the Kolisch ensemble on records, it is marred by the reproduction. However, there is fine grace in the phrasing, an abundance of understanding in the choice of tempi.

No. 24 in B flat, K. 589. *Kolisch Quartet.*

V-Set 407—\$3.50. [**ffff\$]. *Perolé Quartet.* *M-1001-2*—\$3. [**ffff\$].

THIS is not to be confused with No. 17 in this key, which is of course the celebrated "Jagd" quartet. The Kolischs respond to the physical animation and impetus of this work with fine cultivation and taste. Altogether there is more satisfaction in their treatment than in the Perolés, which is small-scaled and lacking in vitality. Also, the recording is poorer.

No. 25 in F, K. 590. *Budapest String Quartet.* *V-Set* 348—\$3.50. [**ffff\$].

Stradivarius Quartet. *C-Set* 296—\$3.50. [*f\$\$.]

IT is in such a juxtaposition as this that one truly appreciates the vast superiority of the Budapest organization to an average good quartet. Roismann leads his ensemble with implacable firmness but also with proper flexibility. The Stradivarius group suffers much from want of this kind of definition, which results in erratic rhythm and generally unsettled playing. In addition the Budapest performance is a much more successful recording.

STRINGS AND FLUTE

In D, K. 285. *The Oxford Ensemble.* *M-201-2*—\$2. [*ffff\$].

DEFT and musicianly playing, a little lacking in sparkle. The recording is also dullish.

In A, K. 298. *René Le Roy, flute, and the Pasquier Trio.* *V-12165*—\$1. [**ffff\$]. *Oxford Ensemble.* *M-203-4*—\$2. [*ffff\$].

Le Roy's beautifully sophisticated musicianship has a fitting parallel in the brilliantly integrated Pasquier Trio. The blend of qualities is altogether remarkable. The competitive version is not in this class and not nearly so well-reproduced.

STRINGS AND OBOE

In F, K. 370. *Leon Goossens, oboe, and Lener, Roth, and Hartman.* *C-Set X21*—\$2.50. [*ffff\$].

THE remarkable precision and flexibility of Goossens' art, the splendid breadth of his musicianship are the materials of one of the most delight-

ful experiences on records. The tone of his instrument, clear and centered, is unique and has a fine background in the playing of Lener, Roth, and Hartman. The recording is the weakest element of the album, but it is not too bad.

STRINGS AND PIANO

In G minor, K. 478. *Schnabel and Onnou, Prévost, and Maas.* *V-Set 251*—\$4.50. [**ffff\$].

SCHNABEL's incisive, tasteful performance dominates this interpretation, providing its impulse and flavor. However, the three members of the Pro Arte Quartet manage their parts with thorough mastery. The recording is a little lacking in resonance, but it is otherwise satisfactory.

In E flat, K. 493. *Hortense Monath and the Pasquier Trio.* *V-Set 438*—\$3.50. [**ffff\$].

THE integrated playing of the Pasquier is not merged too successfully with that of Monath, whose style is sharper, a little more mathematical than theirs. Actually the work is more of a display piece than the one above (there are some interesting indications that Schumann had it in mind when he wrote his quintet) and consequently comes off well despite the disparities in style of the performers.

QUINTETS

STRINGS

In C, K. 515. *Pro Arte Quartet, with Alfred Hobday, 2nd viola. V-Set 270—\$4.50. [**ff\$\$].*

THE geniality of this music is warmly expressed in the vigorous, broad style of the performance. Technically the playing is one of the Pro Arte's best, sharply accentuated and well-differentiated in dynamics.

In G minor, K. 516. *Pro Arte Quartet and Alfred Hobday, 2nd viola. V-Set 190—\$4.50. [*ff\$\$]. Lener Quartet and D'Oliviera, viola. C-Set 150—\$4.50. [**f\$\$].*

PERHAPS it is a fault of the weak recording, but a re-examination of this Pro Arte performance reveals a good deal less vigor and fervor in the playing than one recalls when it was new. There is not enough tonal breadth for the surging emotionalism of the music, and the whole scale of the conception impresses me as diminutive. There is hardly a similar criticism to be made of the Lener effort, but it too is below one's standard; in this case, largely because of Lener's desire to dominate the performance to the detriment of good ensemble. However, the recording is superior to the Pro Arte's.

In D, K. 593. *Pro Arte Quartet and Hobday, 2nd viola. V-Set 350—\$3.50. [**ffff\$].*

VIRTUALLY every detail of this breath-taking score can be heard in the performance, thanks to its suitability to the style of the Pro Arte players and their obvious enthusiasm for the task in hand. The recording is excellent, save for a little emphasis on the low register.

In G ("Eine Kleine Nachtmusik"), K. 525. *Pro Arte Quartet, with Claude Hob-*

*day, double bass. V-Set 428—\$2.50. [***ffff\$\$. Felix Weingartner and the London Symphony Orchestra. C-Set X187—\$2.50. [**ff\$\$. Bruno Walter and the Vienna Philharmonic Orchestra. V-Set 364—\$3.50. [**f\$\$. The same, with an unidentified orchestra. C-Set X19—\$2.50. [*f\$\$. Weissmann conducting an unidentified orchestra. D-25342-3—\$1.50. [*f\$\$. John Barbirolli and a chamber orchestra. V-36283-4—\$1.50. [**f\$\$.]*

SO FAR as I can determine, this quintet version is as close to an authentic reproduction of Mozart's intentions as one can hear, for the various symphonic treatments are all disproportionate to the scope of the music. In addition, the playing of the Pro Artes is unbelievably crisp, finely molded, and rhythmically alert. Moreover the recording is wonderfully resonant and well-balanced. Of the various expanded versions I prefer Weingartner's steady, forthright treatment, played with excellent discipline. The two Walter performances must be an embarrassment for that conductor, for both are erratic, each in a different way. The Columbia entry is overfast, nervous in the extreme, with no stability of tempo. The Victor is just as markedly slow, trudging along with heavy accents. However, the first of these is the better recording. Weissmann's effort is unexciting, both as performance and recording. The dutiful effort of Barbirolli is marred by a curious timbre of recording, and an even more puzzling gonglike intrusion on the first side.

STRINGS AND CLARINET

In A, K. 581. *Simeon Bellison and the Roth Quartet. C-Set 293—\$4.50. [**ff\$\$. Benny Goodman and the*

*Budapest Quartet. V-Set 452—\$3.75. [**ff\$\$. NEITHER of these performances is as*

good as the work merits. The Bellison version is staid, precise, even meticulous; but it has little distinction of spirit, few exultations of insight. I am not partial to Bellison's tone, which is woody and unwieldy. In this respect the Goodman performance is more to my taste, for the sound he produces is leaner, more concentrated. However, his

control of it (in this work) is not always complete, and his unwillingness to take any liberties at all with the music results in stilted phrasings and metronomical rhythms. The Budapests play splendidly, the recording is better than the Bellison-Roth, and there are a few sections (in the slow movement and finale) in which the work is completely realized.

WOOD WINDS AND PIANO

In E flat, K. 452. *Taffernal Wood Wind Ensemble and Erwin Schulhoff, piano. V-Set 137—\$3.50. [*ff\$].*

THERE are some delightful moments in this score, but they are not always comprehended by the players. At

REQUIEM MASS

In C minor, K. 626. *Harl McDonald conducting the Philadelphia Orchestra, the University of Pennsylvania Choral Society, and Barbara Thorne, soprano, Elsie MacFarlane, contralto, Donald Coker, tenor, and Lester Englander, baritone. V-Set 649—\$6.50. [**f\$].*

THAT there has been an acute need for a recording of this work no one will deny, but it is equally apparent that this version is not the answer to that necessity. McDonald conducts efficiently but with little savor of the deep, bitter draught this score

best, the tone of the ensemble is dull and unvibrant, possibly due to faulty recording. Its worst characteristic is a blanketing hall resonance in which the players sound at a considerable distance from the ear.

RONDOS

PIANO

In D, K. 485. *Robert Casadesus. C-69452 \$1. [**ff\$]. Ernst Victor Wolff. M-1015—\$1.50. [*f\$].*

CASADESUS plays with fine grace and aliveness, qualities that are far superior to those that Wolff can summon. In addition the edge of recording is emphatically in the favor of Casadesus.

PIANO AND ORCHESTRA

In A, K. 386. *Eileen Joyce, with orchestra conducted by Clarence Raybould. D-25453—\$.75. [**ff\$].*

JOYCE's delicacy and spirit, her implacable musicianship are admirably

contains. By far the best element in the performance is the Philadelphia Orchestra, which plays splendidly; but the chorus is timorous and lacking in sufficient dynamic differentiation. MacFarlane is the best of the soloists, which means that she is just about passable. The others labor with the technical problems of their music and thus can devote less concentrated effort to the other implications of the score. The recording is powerful but somewhat obscured by hall resonance.

In A minor, K. 511. *Guimara Novaës. C-71208—\$1. [**ff\$]. Ignace Paderewski. V-15421—\$1. [**f\$].*

THE deftness and delicacy of Novaës are much preferable to the Chopinized treatment of Paderewski. However, this is doubtless the best of all the late Paderewski recordings.

complemented by Raybould's direction of the orchestra. The recording is acceptable, and the surfaces are better than the Decca average.

VIOLIN AND ORCHESTRA

In C, K. 373. *Jean Pougnet, with orchestra directed by Bruno Walter.* C-69125—\$1. [**ffff\$].

POUGNET plays with fine technical surety, expressed through a tone of

singular sweetness. The orchestral direction of Walter is eminently in the style, and there is plentiful life in the recorded sound.

SERENADES

"Eine Kleine Nachtmusik."

SEE under Quintets, p. 281.

No. 6 in D, K. 239. *Boyd Neel String Orchestra.* D-25623-4—\$1.50. [*f\$\$.]. Hermann Abendroth conducting the Cologne Chamber Orchestra. D-20109—\$.50. [*f\$\$.].

NEEL's good feeling for this music and the skillful playing of the orchestra are offset by the dull-sounding reproduction. Unfortunately the recording includes only the Marcia, Minuetto, and Rondo of the whole score. The last two of these are duplicated on the decidedly inferior Abendroth disk.

No. 7 in D ("Haffner"), K. 250. *Edith Lorand Orchestra.* D-20540—\$.50. [*f\$\$.].

THERE is not much artistic interest in Lorand's recording of the Rondo from this work, and the recording is poor.

No. 9 in D, K. 320. *Heger and an unidentified orchestra.* D-25781—\$.75. [*ff\$\$.].

HEGER does a capable job of the Minuet and Finale from this work, but the recording is decidedly inferior.

No. 10 in B flat, K. 361. *Edwin Fischer and a chamber orchestra.* V-Set 743

—\$3.50. [**ff\$\$.]. *Fritz Stiedry conducting an ensemble of wind instruments.* D-25077-8—\$1.50. [*ff\$\$.]. FISCHER leads his excellent ensemble in a performance of sweet strength, warm emotion and compelling fantasy. The talents that Stiedry has manifested in America during the last few years are aptly foreshadowed in this recording, made nearly a decade ago. However, the reproduction is thin, and the surface noise of the recording an unscored factor in Mozart's aural scheme.

No. 11, in E flat, K. 375. *Richard Korn directing the Alumni Orchestra of The National Orchestral Association.* V-Set 826—\$3.50. [**ff\$\$.].

It is not difficult to imagine a more subtle, colorful treatment of this music than Korn's. His ensemble is capable, however, and the reproduction of it good.

No. 12 in C minor, K. 388. *Arthur Fiedler's Sinfonietta:* V-Set 433—\$3.25. [*ff\$\$.].

FIEDLER's excellent ensemble (drawn from the Boston Symphony) plays with robust style and fine technical prowess. The direction is incisive, the reproduction very satisfactory.

SEXTETTES

In F ("Ein Musikalischer Spass" or "Dorf-musikanten"), K. 522. *Kolisch Quartet, with Domenico Caputo and John Barrows, French horns.* V-Set 432—\$2.50. [*ff\$\$.].

ANYONE who has missed the delights of this exceptional work should re-

pair the omission at once. It is a remarkable mixture of musical sophistication and naïve humor, both elements rendered with enchanting skill by the Kolisches and their two associates. The recording is highly satisfactory.

SONATAS

ORGAN

In F, K. 145, and in C, K. 329. *Noelie Pierront, with orchestra conducted by Ruggero Gerlin.* C-69625—\$1. [**ff\$\$].

THESE are not sonatas in the conventional sense, for an orchestra is utilized, and the whole procedure is

in the concerto tradition. The performances are skillful, the recording well-balanced. However, for particularly obscure reasons the labels are reversed, with the F major identified as the C major and vice versa.

PIANO

In E flat, K. 282. *Kathleen Long.* M-1058-9—\$3. [**ff\$\$].

In G, K. 283. *Long.* M-1059-60—\$3. [**ff\$\$].

LONG's Mozart playing is not exceptional in any sense, for she is no great virtuoso, and her effort is concerned more with Long than with Mozart. However, there is plenty of musical satisfaction in her conceptions, and they are outlined deftly and tastefully. The recording has not much volume, and the scratch level is above normal.

In C, K. 330. *Conrad Ansorge.* D-25357—\$7.50. [*f\$\$].

THIS disk includes only the andante, which is played in a lachrymose, undisciplined style. The bass is too heavy, the pressing noisy.

In A, K. 331. *José Iturbi.* V-11593-4—\$2. [**ff\$\$]. *Léon Kartun.* D-20073—\$5.00. [*ff\$\$]. *Walter Gieseking.* C-68595—\$1. [**ff\$\$]. *Wanda Landowska, harpsichord.* V-1193—\$7.50. [*ff\$\$].

WITH the exception of the Iturbi item, these disks offer only the "Rondo Alla Turca" from this sonata. Iturbi's neatness and fluency are creditable enough in this work, but there is little intellectual animation in it. The recording is fairly good. Of the records of the famous excerpt I prefer the cheapest, by Kartun, for it is played with plenty of decision, and the recording is quite tolerable. The Gieseking is better recorded, but there is hardly the difference be-

tween the performances that one would expect from the contrasting celebrity of the players. Landowska assails her harpsichord with a plenitude of vigor but not too much dynamic distinction. Its reproduction is decidedly blurred.

In F, K. 332. *Robert Casadesus.* C-70706-7—\$2. [**fff\$\$]. *José Iturbi.* V-Set 565—\$2.50. [**ff\$\$]. *Ernst Victor Wolff.* M-1013-5—\$5. [**f\$\$]. THE wonderfully forceful and conscientious playing of Casadesus might be used as a model of what good Mozart playing should be. Its splendid dynamic accentuations and fine tonal coloration are equally the products of a highly cultivated artistic sense. Iturbi's version is in his usual meticulous style, precise and rather uninteresting. Wolff plays musically but without sufficient distinction of detail to challenge either of the foregoing.

In C minor, K. 457. *Walter Gieseking.* C-Set X93—\$2.50. [**ffff\$].

VIRILITY and confidence are the qualities that radiate from Gieseking's finely able performance. Everything about this album is first-rate, including the recording.

In B flat, K. 570. *Gieseking.* C-Set X79—\$2.50. [**ffff\$].

GIESEKING's intellectual capacity functions at full force in this performance, which is illustrative of the highest virtuosity, combining brilliant facility and undeviating taste. The recording also is excellent.

In D, K. 576. *Robert Casadesus*. C-70705-6-\$2. [**ffff\$].
ANOTHER instance of Casadesus' spirited response to Mozart, espe-

cially marked in rhythmic impulse and accentuation. The recording is thoroughly good.

TWO PIANOS

In D, K. 448. *Luboschutz and Nemenoff*. V-Set 724-\$3.50. [**ffff\$]. *Wiener and Doucet*. C-Set X106-\$2.50. [*f\$\$].

NEITHER of these is close to an ideal of Mozart playing, for the work requires more tactile sense and discrimination than either pair possesses. The result is blurred sonorities and overnoisy climaxes. However, if a choice must be made between them, my preference would

be for the Luboschutz-Nemenoff, which has better mechanical clarity, not quite so much insouciance as the Doucet-Wiener.

In F, K. 497. *The Sanromás*. V-Set 809-\$3.50. [**ffff\$].

THERE is plenty of energy in this performance, and much technical efficiency. However, it is rather a chilly Mozart that emerges from the recording, sharp-edged and unappealing.

PIANO AND VIOLIN

In C, K. 296. *Nathan Milstein, violin, and Arthur Balsam, piano*. C-Set X143-\$2.50. [**ffff\$].

THE disproportionate prominence of the violin in this recording is all too frequently repeated in the items listed just below. Milstein's tone is rather coarse and unsteady, his feeling for the music academic rather than affecting. Balsam plays exceptionally well, but he is hardly given the opportunity that the score contains.

In G, K. 301 (Allegro only). *Yehudi and Hephzibah Menuhin*. V-16106-\$1. [**ffff\$].

BOTH young musicians perform splendidly on this disk, which is deplorably incomplete. Life and spirit are blended with a musicianship that is altogether exceptional.

In E minor, K. 304. *Szigeti and Nikita de Magaloff*. C-69005-\$1. [**ffff\$]. THE balance of violin and piano is scrupulously maintained here, and the performance is a highly cultivated one. However, there is a nervous excitement in Szigeti's phrasing which could be better controlled. The recording is good.

In F, K. 376. *Yehudi and Hephzibah Menuhin*. V-Set 791-\$2.50. [**ffff\$]. *Grete Eweler, violin, and Alice*

Ehlers, harpsichord. D-25025-\$7.50. [**ffff\$].

THE tragic wastefulness which has decreed that the piano playing of Hephzibah should be restricted to a scant few recordings is even more shocking when one considers the quality of her performance here. It is plainly the dominant element in the interpretation, energetic and understanding. For that matter, the ensemble is excellent, and well-reproduced. The slight interest of the two movements contained on the Decca disk (the second is omitted) derives from the use of the harpsichord. However, the reproduction is shrill, the surfaces noisy.

In F, K. 377. *Adolf Busch and Rudolf Serkin*. V-15175-6-\$2. [**ffff\$].

THE long association of the performers adds enormously to the interest of this version, though they tend to intellectualize the music. I would prefer their finesse plus a little more enthusiasm. The recording is good.

In E flat, K. 380. *Albert Spalding and André Benoist*. V-Set 819-\$2.50. [**f\$\$].

SPALDING's wiry, out-of-tune playing, his feeble kind of sentiment is not to the advantage of this music.

Benoist follows dutifully, and the recording is of routine quality.

In B flat, K. 454. *Heifetz and Emanuel Bay*. V-14326-7-\$2. [**f\$\$.] *Andantino* only. *Yehudi and Hephzibah Menuhin*. V-16106-\$1. [**fff\$\$.]

THE slickness of Heifetz's tone, its oily flow and suavity are only occasionally animated by the forcefulness that the work requires. Moreover Bay's basic weaknesses as a pianist are accentuated by the consistently subordinate place assigned to him in the ensemble. The Menuhins' playing of this slow movement has more energy and pulse than the one in the complete issue.

In B flat, K. 454. *Dénise Soriano, violin, and Magda Tagliafero, piano*. C-Set X131-\$2.50. [**ffff\$\$.] *Heifetz and Bay*. V-14327-8-9-\$3. [**ff\$\$\$.].

VIOLONCELLO AND BASSOON

In B flat, K. 292. *Benjamin Kohon, bassoon, and Joseph Schuster, cello*. V-12149-\$1. [**--\$\$.].

THE curious designation above relates to no deficiency of ability in this performance, for it is technically impeccable and musically assured. Unfortunately, the disposition

BOTH of the female performers have better equipment for this work than their male counterparts. Soriano is an especially able violinist with a fine sense of Mozartian phrasing and an aptly controlled tone quality. Her partner is equally qualified. The more celebrated pair of men are inclined to coquette with the music, substituting an artificially affected style for a truly sympathetic one.

In A, K. 526. *Yehudi and Hephzibah Menuhin*. V-8442-3-\$2. [**ffff\$\$.] AN EXTREMELY alert, energetic performance, tasteful and understanding. Menuhin's tone is far more sonorous here than it ordinarily is on records, much to the advantage of Mozart.

SONGS

Abendempfindung. *Ria Ginster, soprano, and Gerald Moore*. V-14824-\$1. [**ff\$\$.] *Emmy Bettendorf, with orchestra*. D-25000-\$7.50. [*ff\$\$.].

BETTENDORF's singing is highly capable, but she is impeded by one of those salon orchestras so popular in German recording circles nine or ten years ago. In addition, Ginster's fine singing is much better reproduced, against a skillful piano background provided by Moore.

Als Luise die Briefe. *Ginster and Moore, piano*. V-14824-\$1. [**ff\$\$.].

THERE is more drama in this song than Ginster realizes, but her approach is a thoroughly musical one. The recording is good.

An Chloë. *Ginster and Moore*. V-1869-

of parts is exactly reversed, with the bassoon playing the part Mozart wrote for cello and vice versa. Since the bassoon was the dominant instrument in the score as Mozart planned it, his intention is completely defeated. The recording is good.

—\$7.50. [**ff\$\$.]. *Lotte Lehmann, soprano, and Erno Balogh*. V-1730-\$7.50. [*f\$\$.].

THOUGH I prefer the warmth of Lehmann's voice to the chill of Ginster's, I cannot recommend the dull, unbalanced recording of Lehmann's voice and Balogh's all but inaudible piano. Consequently, a reluctant vote for the clear reproduction of an inferior performance.

Verschweigung, die. *Lehmann and Balogh*. V-1730-\$7.50. [*ff\$\$.].

ANOTHER heartwarming performance mutilated by breathy, distorted recording. However, this is an outstanding instance of Lehmann's artistry.

Veilchen, das. *Ginster*. V-1869-\$7.50.

[**fff\$\$.] *Olive Kline.* V-24790—\$.50.
[*f\$\$].

THERE is no comparison between these performances, for Kline is not in the class of Ginster and also uses an English text.

Wiegenlied. Bettendorf. D-25001—\$.75.
[*ff\$\$.].

IF YOU are not offended by a miniature orchestra in place of the

specified piano and can tolerate scratchy recording, Bettendorf's singing will be worth the investment.

Zauberer, der. Ginster. V-14824—\$.1.
[**fff\$\$.].

GINSTER's feeling for the humor of this song and her charming vocalization of it are equal elements in the attractions of the disk. It is well-recorded.

TRIOS STRINGS

In E flat, K. 563. *Pasquier Trio.* C-Set 351—\$.50. [**fff\$\$.].

THIS work is classified among the "Divertimenti" of Mozart, though it is perhaps the greatest work for three string players in the literature.

It is played with formidable mastery by the Pasquier brothers, who combine a thorough command of their instruments with finely schooled musicianship. The reproduction is extremely good.

STRINGS AND PIANO

In E, K. 542. *Kurt Applebaum, piano, Roman Totenberg, violin, and Fritz Magg, cello.* M-1103-4—\$.3. [**fff\$\$.].

In C, K. 548. *The same.* M-1105-6—\$.3. [**fff\$\$.].

BOTH performances are thoroughly rehearsed, products of a sensitive, comprehending musicianship. None of the performers is a remarkable virtuoso, but all possess a unified attitude toward the music that is highly satisfying. The recording is con-

stricted in tonal range but admirably clear.

In G, K. 564. *Mme. Walter Lang, piano, Walter Kägi, violin, and Fritz Hindermann, cello.* C-Set X81—\$.250. [*f\$\$].

THIS performance does not conform to even a reasonable level of professional competence, with the cellist, in particular, offending by poor intonation. The musicianship is hardly tolerable, the recording thin.

VARIATIONS

Unser dummer Pöbel meint, K. 455. *Kathleen Long, piano.* M-1051-2—\$.3. [**fff\$\$.].

LONG's competent technic, her attrac-

tive musicianship make an engaging experience of this little-known work based on a theme of Gluck. The recording is good.

MISCELLANEOUS WORKS

FLUTE AND ORCHESTRA

Andante, K. 315. *Blech conducting the Berlin Philharmonic Orchestra.* V-11407—\$.1. [*ff\$\$.].

UNFORTUNATELY the highly skillful performer of the solo part in this at-

tructive work is uncredited on the label. In any case, it is a choice item and recommended to Mozart fanciers who might have passed it by.

ORGAN

Fantasia in F minor, K. 608. *G. D. Cunningham.* C-69009—\$.1. [*ff\$\$.].

THE big echoey recording, the cumbersome sound of the instrument do

not make more absorbing the music itself, which was originally written for a mechanical instrument.

PIANO

Fantasia in C minor, K. 396. *Edwin Fischer.* V-8696—\$1. [**f\$\$].

FISCHER is much below his normal standard in this performance, playing with a dull precision and little animating imagination. Moreover the recording is faint, the reproduction scratchy.

Fantasia in D minor. *Landowska.* V-15067—\$1. [**ff\$\$]. *Hans Barth.* V-20345—\$.50. [**f\$\$].

THERE is reasonable value in the Barth performance, but it cannot compare, in fluency or creative feeling, with the Landowska interpretation. The latter is also better recorded:

Gigue in G, K. 574. *Kathleen Long.* M-1052—\$.50. [**ff\$\$].

Minuet in D, K. 355. *The same.* M-1052—\$.50. [**ff\$\$].

BOTH of these lively works are played with artful unpretentiousness by Long. The recording is fair.

Minuet in G, K. 1. *Edwin Fischer.* V-1693—\$.75. [**f\$\$].

THE interest of this piece is, largely, that it is credited to Mozart's fifth year and is supposedly the earliest surviving work of his. However, its simplicity is baffling to Fischer, who treats it with heavy emphasis and little humor.

VIOLIN AND VIOLA

Duo in B flat, K. 424. *Heifetz and Primrose, viola.* V-Set 831—\$.3. [***f\$\$]. *Simon Goldberg, violin, and Paul Hindemith.* C-Set X46—\$.250. [**f\$\$].

AGAINST this imposing battery of names I can only throw up a stout breastwork of discontent with both versions. The recent one of Heifetz and Primrose is full of unpleasant exaggerations, as if each were determined to show the other just how

good a Mozart player he is. The consequence is that the music is subdued by swells of tone, accents, and slurs that might be tolerable in Brahms but are frightening here. The Goldberg-Hindemith version is more temperate, but marred by the coarseness of Hindemith's tone, the carelessness of his intonation. The rating above is merely chronological and takes account of the superior recording of the newer version.

VOICES AND ORCHESTRA

Mass in F, K. 192. *Motet Singers directed by Paul Boepple.* M-Set 23—\$.650. [**ff\$\$].

NEITHER the individual voices or the ensemble sound can be described as arresting, but Boepple's fine musi-

canship dominates the performance. Technically, the performance is steadily accurate and well-controlled. More resonance would have been welcome in the recording.

NANINI, GIOVANNI MARIA

Diffusa est gratia. St. Nicholas Church Chorus, directed by Abbé Marcel Lepage. D-20607—\$.50. [*ff\$\$].

THE choir and its capable conductor

perform this music with technical accuracy and good tonal quality. The recording is fair.

NARDINI, PIETRO

Larghetto in A. Nathan Milstein, violin,
and Leopold Mittmann. C-69179-\$1.
[**ff\$\$.]
MILSTEIN's clear tone and clean style

are well suited to the needs of the work, which is not particularly profound. The reproduction is good.

NESSLER, VICTOR

Trompeter von Säkkingen, der.: Behüt' dich Gott. Richard Tauber, with orchestra directed by Ernst Hauke. D-29017-\$1. [**ff\$\$.]
TAUBER's pleasure in singing this

music is a consequential part of the effect of his performance. Also, it is an excellent specimen of his voice in its prime. The reproduction is satisfactory.

NEVESTREUFF

Song of the Wanderer. Vladimir Rosing, tenor. D-29046-\$1. [**ff\$\$.]
A BEAUTIFUL job of singing, admi-

rably reproduced. The surface is noisy.

NICOLAI, KARL OTTO

OPERA

DIE LUSTIGEN WEIBER VON WINDSOR

Overture. Sir Thomas Beecham and the London Philharmonic Orchestra. C-68938-\$1. [**ffff\$\$.] Fiedler and the Boston "Pops." V-12533-\$1. [***ff\$\$.] Boult and the BBC Orchestra. V-11836-\$1. [**ff\$\$.] Georg Szell and an unidentified orchestra. D-25142-\$75. [*ff\$\$.] Josef Pasternack and the Victor Symphony Orchestra. V-35764-\$75. [*p\$\$\$].

BEECHAM's penetration, spirit, and musicianship make his version of Nicolai's hardworked overture really an unfair epigone for the efforts of lesser men. One hardly expects such pertinacity and intensity in a work of this order. However, it is all to the advantage of the listener, as is the excellent recording. Fiedler's less agile interpretation is also brilliantly

reproduced, better, indeed, than any other in the group. Fuzzy sound is especially disadvantageous to Boult. The orchestra and its recording are both unfavorable to Szell's sensitive effort. As for the Pasternack, it is a curio to remind one of the atrocities that were accepted docilely by record collectors in the long ago.

Nun eilt herbei. Lotte Lehmann. D-23025-\$75. [**ff\$\$.]

LEHMANN has few more characteristic performances on records than this one, which finds her voice in comparatively good condition. Moreover, it shows a remarkable aptitude for florid singing, an ability not often associated with her. The reproduction is rough and poorly balanced, but clear enough to make the virtues of the performance apparent.

NIN, JOAQUIN

Danse Ibérienne. Joaquin Nin, piano. D-20544—\$.50. [*ffff\$]. *The same, with La Argentina.* D-20528—\$.50. [*ffff\$].

MY PREFERENCE, both for interest and economic advantage, is the disk that contains both Nin's piano-playing and the superb rattle of Argentina's castanets marking off the bite of her heel clicks. The recording in both cases is only tolerable.

Cantilène de la jeune fille perdue. Ninon Vallin, soprano, and Joaquin Nin, piano. D-20541—\$.50. [*ffff\$].

Canto Andaluz. Vallin and Nin. D-20541—\$.50. [*ffff\$].

Chardonneret au bec d'or. Vallin and Nin. D-20542—\$.50. [*ffff\$].

Granadina. Vallin and Nin. D-20541—\$.50. [*ffff\$].

Malagueña (Andaluza). Vallin and Nin. D-20543—\$.50. [*ffff\$].

Montañesa. Vallin and Nin. D-20542—\$.50. [*ffff\$].

Polo (Andaluza). Vallin and Nin. D-20543—\$.50. [*ffff\$].

THE refinement of Vallin's art does not deter her from entering wholly into the spirit of this music and singing it with splendid sensitivity and animation. Her tones sound thin more often in these disks than on others in the Decca catalogue, but it may be the fault of the unresonant recording. Nin plays the accompaniments expertly, and the cost of the three records is modest indeed.

NORCOME, DANIEL

Division on a Ground-bass. Rudolph and Arnold Dolmetsch. C-5714—\$.75. [**f\$\$.]

PERHAPS it is impossible to make these instruments sound better than

they do here, but the efforts of the Dolmetsches to draw music from the viola da gamba and the lute do not fill me with delight. The reproduction is quite good.

OFFENBACH, JACQUES

BALLET

Gaité Parisienne. Efrem Kurtz conducting the London Philharmonic Orchestra. C-Set X115—\$.25. [**ffff\$]. ACTUALLY this might be better credited to Maurice Rosenthal, who is responsible for the order and orchestration of the selections from various Offenbach scores. However, the essential honor is Offenbach's,

for the racy tunes and energetic rhythms that provided the basis for a Massine ballet. The recorded excerpts include only a part of the ballet, but they are performed with fine zest and precision under Kurtz's spirited direction. The recording is good.

OPERAS

LA BELLE HÉLÈNE

Overture. Otto Klemperer and an unidentified orchestra. D-25145—\$.75. [*ffff\$].

THE versatility of this conductor is wonderfully exemplified by this performance, which is far from the

classical literature associated with him. There is fine style and precision in this interpretation, and it is efficiently executed by the orchestra.

LES CONTES D'HOFFMANN

Il était une fois. *Richard Tauber, with chorus and orchestra.* D-25758—\$.75. [*fff\$].

THIS hopeful French designation has little to do with Tauber's performance, for he uses a German text. But his remarkable agility and vocal control make the disk more than ordinarily interesting. Both the chorus and orchestra are capable, but the recording is poor.

Oiseaux dans la charmille, les (Doll Song). *Pons.* D-23016—\$.75. [*f\$\$\$]. *Adele Kern,* D-25296—\$.75. [*f\$\$].

Pons has the authentic style for this music, but when it was recorded (nearly a decade ago in France) her voice was even more infantile in sound than it is today. In addition it is a distinctly inferior recording. Kern sings intelligently, but she must labor with music of this kind. In addition a German text is used. The orchestra directed by Frieder Weissmann is acceptable.

Entr' acte and Barcarolle. *Weissmann conducting an unidentified orchestra.* D-25053—\$.75. [*ff\$]. *Beecham and the London Philharmonic Orchestra.* C-68692—\$.1. [**ff\$].

THERE is sound feeling for the music in Weissmann's performance, but it is minimized by the coarse surfaces and poor recording. Beecham's effort, though slightly more expensive, is much more satisfactory.

Barcarolle. *Emmy Bettendorf, soprano, and Karin Branzell, contralto.* D-25115—\$.75. [*ff\$]. *Bori, soprano, and Tibbett, baritone.* V-1747—\$.75. [*ff\$]. *Beecham and the London Philharmonic Orchestra.* C-68692—\$.1. [**ff\$]. *Shilkret and the International Concert Orchestra.* V-35839—\$.75. [*f\$].

THOUGH poorly recorded, and ham-

pered. However, the recording is decidedly blonde (meaning colorless), though clear.

LES CONTES D'HOFFMANN

pered by a German text, the voices of Bettendorf and Branzell are neatly suitable for this music. On the other hand Bori and Tibbett, who use the original French, distort the intent of Offenbach, and are also poorly recorded. As noted above, the Beecham interpretation has a good deal of style, and it is excellently reproduced. However, I would recommend the small investment required to possess the Shilkret conceit, for it is a fruity excursion in esoterica, complete with bird-calls.

O Dieux, de quelle ivresse. *Richard Tauber.* D-25758—\$.75. [*ff\$].

TAUBER's lovely voice and his exemplary control of it are the essential attractions of this disk. However, the reproduction is poorish, and a German text is used.

C'est une chanson d'amour. *Bettendorf, soprano, and Herbert Ernst Groh, tenor.* D-20000—\$.50. [*ff\$].

ANOTHER instance of thoroughly capable singing compromised by the use of German. Groh, particularly, acquires himself with credit. The recording is better than the Decca average.

Duet, Act II, and Intermezzo, Act I. *Beecham and the London Philharmonic Orchestra.* C-68692—\$.1. [**ff\$].

THIS is the companion side to the Entr' acte and Barcarolle listed above and equally well-played. Note, particularly, the excellence of the wind instruments. The recording is first-class.

Selection. *Unidentified orchestra and conductor.* D-25262—\$.75. [*f\$].

AN example of cozy mediocrity, both in conception and execution. The recording is poor.

LA FILLE DU TAMBOUR MAJOR

Fantasia. *Paul Minssart conducting an unidentified orchestra. D-20568—\$.50. [*f\$\$].*

THERE is nothing to recommend in

this disk save the material, which is reasonably entertaining. The reproduction is no aid to the performers.

LA GRANDE DUCHESSE DE GÉROLSTEIN

Galop. *Orchestre Raymonde, conducted by G. Walter. C-386—\$.75. [**fff\$].*

THIS is one of the best of Offenbach's efforts in this genre, played with a good deal of virile feeling. The recording is good.

Selection. *Paul Minssart and orchestra. D-20584—\$.50. [*fff\$].*

THERE is less distinction in the recording, but the performance is energetic.

ORPHÉE AUX ENFERS

"Abridged" version. *Ursula van Diemen, Emmy von Stetten, Rudolf Hofbauer, and Alfred Strauss, with orchestra conducted by Ernst Römer. D-20407-10—\$.2. [*fff\$].*

ASIDE from van Diemen, the singers are no better than fair; but there is a good deal of spirit in Römer's performance, though I enter a firm objection to the German text. The recording is a minus factor.

Overture. *Constant Lambert conducting the London Philharmonic Orchestra.*

*V-12604—\$.1. [*fff\$]. Dajos Béla and orchestra. D-25465—\$.75. [*f\$\$]. Victor Symphony Orchestra directed by Rosario Bourdon. V-35881—\$.75. [*f\$\$].*

ONE'S preference among these depends on the inclination of the listener toward movie style, restaurant, or café, since the descending order parallels the emphasis of the recordings. There is the best level, musical and technical, in the Lambert treatment.

LA PÉRICHOLE'

Tu n'est pas beau. *Maggie Teyte. D-29008—\$.1. [*ff\$].*

ONE could hardly find a more impressive example of a superlative performance taking precedence over

inferior material. Teyte's voice and her exceptional domination of it make this an item worthy of a place in any collection. I cannot commend the recording.

LA VIE PARISIENNE

"Abridged" version. *Hélène Régelly, Henry Laverne and Félix Oudart, with Gabriel Diot conducting. D-20588-93—\$.3. [*fff\$].*

THE individual voices here are not noteworthy, but the conducting is

spirited and the playing of the orchestra thoroughly animated. The famous quadrille (which reappears in a glorified form in *Gaité Parisienne*) is included in this survey. The recording is only fair.

PACHELBEL, JOHANN

Magnificats. *Wanda Landowska. V-15172—\$.1. [**fff\$].*

LANDOWSKA treats the fine, sober line of this music with admirable restraint, but with enough physical em-

phasis to make its quality apparent. The recording of her harpsichord is much above the average, resulting in good, ringing tone and satisfying definition.

PADEREWSKI, IGNACE JAN

CONCERTO FOR ORCHESTRA AND PIANO

In A minor (1888). *Sanromá and the Boston "Pops" Orchestra conducted by Arthur Fiedler.* V-Set 614—\$4.50. [***ff\$\$].

THERE is plenty of force and clangor in Sanromá's treatment of this score, but a little too much hard glitter of

sound even for this music. Its technical challenges are all accepted and vanquished, but there is opportunity for more variety of tone than he provides. The orchestra is excellent, the conducting businesslike, and the recording powerful.

PAGANINI, NICCOLÒ

CONCERTOS FOR ORCHESTRA AND VIOLIN

No. 1 in D major. *Yehudi Menuhin and the Paris Symphony Orchestra conducted by Pierre Monteux.* V-Set 230—\$5.50. [**ff\$\$]. First movement only. *Kreisler and the Philadelphia Orchestra under Ormandy.* V-Set 361—\$2.50. [**f\$\$].

ONE cannot directly compare these recordings, for Menuhin uses the original three-movement version of the work, whereas Kreisler performs his own revision and orchestration of the single movement (the first) generally played in public. There is a certain amount of fustian and slickness in the music, which Menuhin treats too literally for the best results, but it is an altogether dazzling exhibition of fiddling that he provides. The effect is much enhanced by the richly stylistic conducting of Monteux, who plays the

music with fine gusto and point. The cutting and pasting that Kreisler has done diminishes the time it takes for Paganini to express himself, but one questions whether these tunes and turns call for the kind of pseudo-counterpoint he provides for them. Also, his playing is heavy-footed and unsure for music of this volatility. The recording is excellent.

No. 2 in B minor. *Rondo à la clochette ("Campanella"). Menuhin and Hubert Giesen, piano.* V-7599—\$1. [**ff\$\$].

THIS is the only record of the work as Paganini conceived it, though with piano accompaniment rather than the original orchestra. It has definite interest for fanciers of violin music, especially as played by Menuhin. Piano transcriptions will be found under Liszt.

CAPRICES

Complete version. *Ossy Renardy and Walter Robert, piano.* V-Sets 672 and 738—\$7. [**ff\$\$].

SINCE it is not likely that this music will appeal to any but violinists and connoisseurs of violin-playing, it is indeed strange that the recording offers the pieces not as written by Paganini but with the piano accompaniments added by Ferdinand David. This is a slight point, but

it bears out my feeling that Renardy, for all his fine talent, has not quite the flair for this music to be entrusted with such a definitive project. It is good playing, accurate playing, occasionally even fine playing; but it leaves me unsatisfied. The recording is good.

No. 5. *William Primrose, viola.* C-7323—\$1. [**ffff\$\$.] THIS is virtuosity *in excelsis*; abso-

lutely dazzling as pure sound, and yet full of manly musicianship and strong feeling. When one remembers that Primrose is handling the cumbersome viola, the miraculous becomes unbelievable.

No. 6. *Menuhin and Georges Enesco, piano. V-14228-\$1. [**f\$\$]*.

EVEN with Enesco at the piano, his added accompaniment seems rather pointless. Moreover, Menuhin's intonation is unreliable.

No. 9. *Menuhin. V-14228-\$1. [**ff\$\$]*. THIS unaccompanied performance is finely articulated, tonally bright, and technically secure.

No. 13. *Heifetz. V-1697-\$7.50. Primrose, viola. C-7323-\$1. [**ffff\$]*. ANYONE who wants to study the comparative virtuosity of two outstanding instrumentalists has an unparalleled opportunity here. Heifetz's performance is, to be sure, the more idiomatic, but it has little edge in breath-taking accuracy or finesse over the Primrose. Both are well-recorded.

No. 20. *Heifetz. V-1697-\$7.50*.

[**ffff\$]. *Tossy Spiwakowsky. D-20666-\$50. [*f\$\$]*.

BOTH performers use the Kreisler version, with piano accompaniment. There is no parity of accomplishment to be considered, for Heifetz is infinitely more deft than Spiwakowsky and much better recorded.

No. 24. *Primrose, viola. V-15733-\$1.*

[**ffff\$]. *Menuhin. V-1650-\$7.50.*

[**ff\$\$]. *Heifetz. V-8828-\$1.*

[**f\$\$].

FOR a pure statement of the music in this caprice, and a dazzling solution of its technical patterns, neither the Menuhin nor Heifetz versions can match the devilish wizardry of Primrose, despite his cumbersome instrument. I do not like his own arrangement any better than the Auer one used by Heifetz, but if it is virtuosity that is desired, he has it. Menuhin applies some absurd accentuations to the theme, but he plays the variations with remarkable strength and accuracy. The Heifetz lacks the bite and forcefulness of both the others.

FANTASIA

On G String ("Moses in Egypt"). *Menuhin. V-17730-\$1. [**ffff\$]*.

THE only justification for listening to this performance is the astounding fiddling of Menuhin, who plays

with implacable energy, fantastic verve, and poise. Essentially a blatant *tour de force*, it attains a measure of dignity and point in his performance.

MOTO PERPETUO

*Allegro di Concert, opus 11. Ormandy and the Minneapolis Orchestra. V-14325-\$1. [**ffff\$]*. *The Same. V-8661-\$1. [**ff\$\$]*. *Toscanini and the NBC Orchestra. V-15547-\$1. [**ff\$\$]*.

THE higher number of the two Ormandy disks is the later release and both louder and faster than its

predecessor. Since the intent of this arrangement is obviously to astonish, the preference must be for the later, more astonishing performance. Toscanini suffers from 8-H trouble in his recording, the properties of that studio obviously diminishing the verve and brilliance of his orchestra.

SONATAS

In A. *Renardy. V-17638-\$1. [**ff\$\$]*.

THIS and the two works listed below have no relationship to sonatas

as the term is commonly understood. Renardy makes apt use of the alternating slow and frenzied sections

to display his tone, violinistic control, and ingratiating musicianship. All these are well-reproduced.

No. 11 in A. *Tossy Spiwakowsky*. D-25049—\$.75. [**ff\$\$.]

DESPITE the insistent scratch of this surface, one hears an impressive amount of sound, energetic violin playing from Spiwakowsky. However, the recommendation is essentially a hesitant one.

No. 12 in E minor. *Renardy*. C-17132—\$.75. [**ff\$\$.] *Spiwakowsky*. D-25049—\$.75. [**ff\$\$.]

BETTER recording and a comparatively scratchless surface give the advantage to Renardy's polished playing. Violinistically, Spiwakowsky's task is creditably accomplished, but he is hampered by the inferior reproduction.

PAINE, JOHN KNOWLES

Oedipus Tyrannus: Prelude. *Howard Hanson* conducting the *Eastman-Rochester Orchestra*. V-15658—\$.1. [**ff\$\$.]

THERE is sturdy quality in Hanson's treatment of this venerable bit of Americana, not a little of it inherent

in the music itself. Certainly it indicates that there were American composers before Harris and Copland, even before MacDowell and Chadwick. The recording is thoroughly good.

PAISIELLO, GIOVANNI

OPERA THE BARBER OF SEVILLE

Overture. *Fiedler* conducting the *Boston "Pops" Orchestra*. V-12519—\$.1. [**ff\$\$.].

FIEDLER responds with enthusiasm to

LA MOLINARA

Nel cor più non mi sento. *Ezio Pinza*. V-17915—\$.1. [**ff\$\$.].

FEW students of the piano have escaped a bout with Beethoven's "easy" variations on this contemporary air. Here it is sung in Paisiello's original, with luscious tone and infectious artistry by Pinza. The

this crisp, vital music, and the recording of his fine orchestra is first rate.

accompaniment is good, the recording excellent.

Zingarella, la. Conchita Supervia. D-20549—\$.50. [**ff\$\$.].

A SUPERLATIVE instance of Supervia's vigorous art, her intensely personal feeling for music. The recording is better than one would expect.

PALESTRINA, GIOVANNI PIERLUIGI DA

Missa assumpta est. *J. Samson* directing the *Dijon Cathedral Choir*. V-11680-1—\$.2. [*ff\$\$.].

FROM a technical standpoint this is a splendid performance, but the re-

cording is blurry, the voices blanketed by a cavernous aural background. Then, too, there could be more life and impetus in the conducting.

*Missa Brevis. Madrigal Singers conducted by Lehman Engel. C-Set 299—\$3.50. [**ff\$\$].*

ENGEL has a good conception of this work, though it is not always fulfilled by the group at his disposal. The tonal quality lacks mass, and the recording hasn't sufficient resonance.

*Miss Papae Marcelli. Westminster Cathedral Choir directed by Sir Richard Terry. V-35941-44—\$3. [**ff\$\$].*

THIS English group is not to be confused with the American "Westminster Choir," which has done a good deal of recording. This is an exceptional example of careful, intelligent performance capably reproduced. However, the "Agnus Dei" is omitted from this performance.

*Miss Papae Marcelli (Sanctus only). Chorus directed by Sir Richard Terry. C-5712—\$.75. [**ff\$\$].*

THIS excerpt is included in the *Columbia History of Music* and is hardly as good a value as the version above.

*Adoramus te. Palestrina Choir, directed by Nicola Montani. V-21622—\$.50. [**ff\$\$].*

MONTANI is a close student of this music, and the group of records scattered through the listings below is one of the joys of the Palestrina literature on disks. The ensemble is smaller than most of the big choirs used for similar works, but it sings with fine tonal quality and excellent definition of the contrapuntal texture. The recording is good.

*Hodie Christus. Dayton Westminster Choir. V-20410—\$.50. [**f\$\$.]*

I DO NOT care for the quality of sound this chorus produces, and the performance on the whole does not appeal to me. The recording is good.

*Improperia. Sistine Choir. V-7813—\$.1. [**ff\$\$]. Palestrina Choir. V-20898—\$.50. [**f\$\$.]*

PRESENT-DAY reproduction would do much to enhance the quality of the Sistine performance, which is nearly a decade old, but it could hardly improve the singing, which is splendid. However, at the lower price the Palestrina Choir performance has its attractions.

*Nunc dimittis. Choir conducted by Sir Richard Terry. C-5711—\$.75. [**ff\$\$].*

A GOOD, sinewy performance, competently recorded.

*O bone Jesu. University of Pennsylvania Choral Society, directed by Harl McDonald. V-15731—\$.1. [**ff\$\$].*

MCDONALD has a thorough understanding of this music and has a fine choral group at hand to articulate it. The sound, indeed, is very rich and well-reproduced.

*Offertorium: Super fluminia Babylonis. Sistine Chapel Choir. V-7813—\$.1. [**ff\$\$]. Westminster Abbey Choir, directed by Dr. Ernest Bullock. C-17146—\$.75. [*f\$\$.]*

NEITHER of these performances is satisfactorily recorded, which inclines me to prefer the Sistine Choir's version, which is superior in style and atmosphere. It is, however, the poorer of the two as a recording.

*Sicut cervus. Palestrina Choir. V-20898—\$.50. [**ff\$\$]. Sistine Chapel Choir. V-7812—\$.1. [**ff\$\$].*

THE advantage here, in a particularly complex pattern, is with the smaller Palestrina Choir, partially because its performance is more clearly reproduced. However, there is good reason for preferring the Sistine singers, if one cares to preserve a consistent style in such performances.

PALMGREN, SELIM

En Route. *Eileen Joyce, piano. D-25426*
—\$.75. [**ff\$\$].

JOYCE's spirited, exact playing of this work is a further reason for con-

sidering her the best "unknown" pianist of the day. She makes an exceptionally engaging thing of this miniature.

PARADIES, PIETRO DOMENICO

Sonata in D major. *Karl Ulrich Schnabel. V-4294*—\$.75. [**ff\$\$].

THOUGH Schnabel plays this music with proficient technic and proper shading, his approach is essentially academic. The recording is good.

Toccata in A major. *José Iturbi. V-4256*

—\$.75. [**ff\$\$]. *Jean Dennery. D-20624*—\$.50. [*f\$\$].

ITURBI's facility carries with it a tinge of insensitivity, but one can hardly belittle its qualities sufficiently to prefer the poorly reproduced playing of Dennery.

PEPUSCH, JOHANN CHRISTOPH

Beggar's Opera, the. *Michael Mudie conducting a cast including Audrey Mildmay, Roy Henderson, Joseph Farrington, and Ruby Gilchrist. V-Set 772*—\$.650. [**ff\$\$].

THOSE who have been content to regard this as merely another archaic work will find a surprising amount of interest in the sprightly performance under Mudie of so many fine tunes, lively ensembles, and fetching

rhythms. Unfortunately there is no dialogue, and the rambling booklet that accompanies the set offers none of the text (perhaps to comply with U.S. Postal Regulations), but the music has exceptional interest nevertheless. The singers are generally capable, and the reproduction is excellent. Frederick Austin's version of the score is used.

PERGOLESI, GIOVANNI BATTISTA

Concertino in F minor. *Max Goberman conducting the New York Sinfonietta. T-1801-2*—\$.4. [*ff\$\$].

THE sound produced by this ensemble is a little rough and undisciplined, but Goberman conducts with spirit. The recording is just about passable.

Serenade: Scherzino. *Samuel Dushkin, violin, and Igor Stravinsky, piano. C-68238*—\$.1. [**f\$\$].

DUSHKIN'S technic is severely taxed by this straightforward music. Stra-

vinsky's presence is explained by the use of arrangements by him.

Se tu m'Ami. *Conchita Supervia. D-20550*—\$.50. [**ff\$\$]. *Claudia Muzio. C-9112*—\$.1. [**ff\$\$].

CONSIDERING the span of price, my recommendation is a strong one for the artful, warmhearted singing of Supervia. It is true that the sound produced by Muzio is lovely, but there is hardly so much personal force in her singing.

Sonata. *Nathan Milstein, violin, and*

Leopold Mittmann, piano. C-69179—\$1. [**fff\$\$].

CONNOISSEURS of subtlety and musicianship in violin-playing will find a remarkable combination of the two in this Milstein performance. The delicacy and refinement of his conception are competently enforced by Mittmann. The recording is good.

Stabat Mater. Vienna Choir Boys. V-Set 545—\$3.50. [**ff\$\$].

THE sound produced by the ensemble is hardly a delight to the ear in music of this substance, and the intonation of the boy soprano and alto soloists is decidedly erratic. However, the spirit of the music is generally respected, and the reproduction is good.

Stabat Mater (Opening Chorus only). Irmler Choir. D-25196—\$.75. [**fff\$\$].

THIS is a good deal closer to the desired body of tone required by this music, but the recording is unfortunately limited to a single section of the work. The reproduction is unexpectedly good.

Vidit suum. Hélène Cals, soprano. D-25359—\$.75. [**fff\$\$].

WHAT the identity of this singer may be I cannot say, but she is both a brilliant vocalist and an astonishing musician. In other words, this is a record that may be commended with complete enthusiasm. The recording, too, is above the Decca norm.

PERI, JACOPO

Euridice: Invocation. Ralph Crane, baritone. V-21752—\$.50. [*f\$\$.]
CRANE uses his good voice capably

but in a rather somnolent style. The orchestra is poor, the recording acceptable.

PEROSI, LORENZO

Benedictus; Tu es Petrus. Sistine Chapel Choir. V-7811—\$1. [**fff\$\$].
THE amazing ensemble and tonal richness of this organization is bril-

liantly exemplified here. However, the recording is blurry and not sufficiently defined.

PEZEL, JOHANN

Intrade; Sarabande; Gigue. Trapp Family Recorder Ensemble. V-2012—\$.75. [**fff\$\$].

THE combined effect of five recorders is suspiciously suggestive

of an eighteenth-century calliope, but there is a good deal of charm in the music. Also the performances are tasteful, carefully worked out.

PICK-MANGIAGALLI, RICCARDO

Carillon Magico, II: Intermezzo delle Rose. Tullio Serafin and the Milan Symphony Orchestra. C-7259—\$1. [*f\$\$.]

ONE will not quarrel with the appropriateness of this music to the composer's designation of it, for it is almost tangibly sweet. However,

Serafin can do little to make it interesting.

Danse d'Olaf, la. Eileen Joyce. D-25426
—\$.75. [**ff\$\$].

THIS is an apt display piece for Joyce, whose able fingers dance through it with ease and precision. The recording is good.

PIERNÉ, GABRIEL

BALLET SUITE

*Five movements. Orchestra of the Concerts Colonne, conducted by the composer. D-25371-2—\$1.50. [**ff\$\$].*

THE composer-conductor has a better conception of this music than either of the interpreters listed below (in the single movement they play), but he is handicapped by inferior recording of an erratic orchestra. However, the two records offer a quantity of music that is unquestionably attractive.

*Entrance of the Little Fauns. Boston "Pops" Orchestra conducted by Arthur Fiedler. V-4319—\$.75. [**f\$\$].*

*Damrosch and the New York Symphony Orchestra. C-67345—\$1. [**f\$\$].* FIEDLER's treatment of this music is curiously heavy and insensitive, distinctly below one's expectations for this generally responsive conductor. However, the recording is well up to contemporary standards. Some idea of the age of the Damrosch recording may be gained from the observation that the orchestra itself has not existed for a decade. The recording, however, is hardly the least depressing aspect of the performance.

OPERA RAMUNTCHO

*Ciderie, la; Fandanguillo; La Couvent d'Amezqueta. The composer conducting the Orchestra of the Concerts Colonne. D-25335—\$.75. [**ff\$\$].*

THERE is little in this music, as re-

vealed in Pierné's performance, to illuminate the composer's talent in an unexpected light. The playing is competent, the recording passable.

ORCHESTRAL SUITE

*Impressions de music-hall. Orchestra of the Concerts Colonne conducted by the composer. D-25396-7-8—\$2.25. [**f\$\$].*

PIERNÉ's conducting does not over-

burden the music, which is exceedingly frothy, but it does not add remarkably to its interest. The recording is tubby and poorly defined.

ORGAN WORK

*Prelude. Edouard Commette. C-341—\$.75. [**f\$\$].*

RUMBLY recording, muffled and in-

distinct, is no aid to Commette. However, the loss is small if his version of the music can be trusted.

PIANO WORK

*Nocturne en forme de valse. Emma Boynet. V-4416—\$.75. [**ff\$\$].*

THE pianist's exceptional feeling for the style of this music, her sonorous

tone and impeccable taste are all elements of a remarkably intelligent performance. The recording is excellent.

TRIO

Trois Pièces en Trio. *Pasquier Trio.* C-Set X153—\$2.50. [**ffff\$].

POSSIBLY because the first of these pieces is dedicated to the performers (and, indeed, is built on the first names of the players) they make more of it than one would con-

sider possible. Indeed, the substance of the whole score is a good deal more imposing than one can find in any other recorded work of Pierné. Tonally and technically the recording is very satisfying.

VIOLIN WORK

Serenade. *Renée Chemet.* V-1302—\$.75. [*f\$\$.]

AFTER twelve years in the catalogue this disk deserves green pastures

and a quiet old age. Specifically, it is as sweet as it is inoffensive, and completely unimportant in both respects.

WOODWIND ENSEMBLE

Prelude and Fugue. *Curtis Woodwind Ensemble.* V-4332—\$.75. [**ff\$\$.].

MARCEL Tabuteau's high sense of finesse and precision in his own oboe playing is an integral part of the

quality of these performances. However, there are definite evidences of a French horn in this ensemble, which hardly accords with its description. The recording is good.

PISTON, WALTER

Festival Song. *Harvard Glee Club, conducted by G. Wallace Woodworth.* V-18013—\$.1. [**ffff\$].

THE robust ensemble enjoys some skillful assistance from a brass ensemble of Boston Symphony men. Both groups are capably directed by Woodworth, and the recording is excellent.

Quartet No. 1. *Dorian String Quartet.* C-Set 388—\$.35. [*ff\$\$.].

THERE is no lack of spirit in this performance, though it sometimes overflows into coarseness of tone. The playing is otherwise poised and sympathetic. Part of the aural effect may be traced to the recording,

which is quite powerful but a little blatant.

Sonata for Violin and Piano. *Louis Krasner and Walter Piston.* C-Set X199—\$2.50. [**ffff\$].

KRASNER'S gift for playing contemporary music is enforced by the incisive, strongly-marked collaboration of the composer at the piano. The recording is successful.

Incredible Flutist, the. *Fiedler and the Boston "Pops" Orchestra.* V-Set 621—\$.25. [*ff\$\$.].

THE playing is thoroughly worthy of the title, and the reproduction of it is almost as exceptional.

PIZZETTI, ILDEBRANDO

Sonata in A. *Hephzibah and Yehudi Menuhin.* V-Set 615—\$.4. [**ffff\$]. So FAR as performance is concerned, this album is especially impressive for the piano-playing of Hephzibah

Menuhin, who is certainly one of the brilliant talents of the day. Her brother is scarcely outstripped, but the quality of the piano-playing cannot be minimized. The recording

is somewhat overamplified but generally good.

Tre Canti, No. 1. *Nathan Milstein*. C-69398—\$1. [**fff\$\$.] SOME of the tone Milstein produces

in the upper register of the violin is shrill, but it is generally a sensitive, well-sounding performance that he offers. Leopold Mittmann is the able pianist.

PLATTI, GIOVANNI

*Sonata in E minor. Ossy Renardy, violin, and Walter Robert, piano. C-69655—\$1. [**fff\$\$.]*

RENARDY treats this music with the respect due to a typical "school" creation of the eighteenth century,

phrasing it carefully and with a proper feeling for tonal values. Robert provides a tasteful background, and the recording is satisfactory.

POCHON, ALFRED

*Fantaisie Hébraïque. Stradivarius Quartet. C-17103-4—\$1.50. [*f\$\$.]*

ENSEMBLE opportunities are severely restricted in this work, and those

that present themselves are insufficiently met. The tone is coarse, the phrasing mechanical.

PONCHIELLI, AMILCARE

OPERA

IL FIGLIUOL PRODIGO

*Raccogli e calma. Mario Basiola, and orchestra. C-69602—\$1. [*f\$\$.]* BASIOLA's voice is unsteady at the

outset of this aria and throaty as it progresses. The recording is fair.

LA GIOCONDA

*Enzo Grimaldo, Principe. Gigli and De Luca. V-8084—\$1. [**fff\$\$.]*

Most of the honors here belong to De Luca, who is better than one would expect at his age. On the other hand Gigli is just about tolerable. The recording is good.

*O monumento. Leonard Warren and orchestra conducted by Wilfred Peltier. V-1.8293—\$1. [**ff\$\$.]*

WARREN sings this air with rich tone and limited imagination. The recording is good.

*Barcarola. De Luca and Metropolitan Opera Chorus. V-8174—\$1. [**ff\$\$.]* FOR a recording more than a decade old, this has more than a few points

of merit—including the poised singing of De Luca and the excellence of the chorus. However, the recording seems no younger than it is.

*Cielo e mar. Jussi Bjoerling. V-12150—\$1. [**ffff\$\$.] Gigli. V-7194—\$1. [**f\$\$.]*

THERE is little basis of comparison here, either in vocal quality or essential style, between these two performances. Bjoerling sings with greater lyric feeling and certainly with superior musicianship. In addition his voice is better reproduced.

*Dance of the Hours. Stock and the Chicago Orchestra. C-11621—\$1. [**ffff\$\$.] Fiedler and the Boston*

"Pops" Orchestra. V-11833—\$1.
[**ff\$\$.] Weissmann and an unidentified orchestra. D-25162—\$.75.
[**ff\$\$.] Bourdon and the Victor Symphony Orchestra. V-35883—\$.75.
[**f\$\$.].

PERHAPS it is the shock of hearing a Stock performance which is bright, spirited, and cleanly recorded which

inclines me to prefer it over the zestful, well-played one of Fiedler. There is, in any case, little margin between them. Of the cheaper versions I prefer the Weissmann despite the poorer recording, for the amount of personality and drive in the conducting.

PORPORA, NICCOLÒ

Sonata in G major. Zoltan Szekely, violin, and Geza Frid, piano. D-25877—\$.75. [*ff\$\$.].

SZEKELY is a capable violinist and

technically equal to the demands of this work, but the recording is poor, the surfaces scratchy.

POULENC, FRANCIS

Mass in G. *Les Chanteurs de Lyon conducted by E. Bourmaux. C-Set X127 \$2.50. [*ff\$\$.].*

BOTH the conductors and the vocalists present a remarkably sensitive and precise estimate of this music. Indeed, they match the qualities of this unusual score with a performance that reveals all of its expressiveness and fervor. It is, as one may estimate from this comment, the most impressive work of Poulenc on records.

Caprice. Played by the composer. C-68919—\$1. [*ff\$\$.].

POULENC's playing is finely tempered to the material (which is adapted from his "Bal Masqué"), and a lively experience indeed. However, the recording is feeble, the tone of the piano remotely simulated.

Mouvements perpetuels. Artur Rubin-

stein, piano. V-15660—\$1. [**ffff\$\$.]. AS WELL as possessing the exceptional fingers this music requires, Rubinstein brings to it an exquisite sense of coloration and a properly mischievous humor. The recording is good.

Novelettes, Two. Played by the composer. C-68919—\$1. [*ff\$\$.].

THE comment on this side is much the same as that on the "Caprice" above. Poulenc is thoroughly qualified to play his own music, but the reproduction is very faulty.

Bestiaire, i.e. Claire Croiza, soprano, and F. Poulenc, piano. C-9132—\$1. [*ff\$\$.].

NOT much can be said for the recording of these miniatures, but the performances are altogether animated and understanding.

PRAETORIUS, MICHAEL

Es ist ein Rös' entsprungen. Palestrina Choir. V-21623—\$.50. [**ff\$\$.].
Trapp Family Choir. V-1961—\$.75.

[**ff\$\$\$\$]. St. Ludwig's Church Choir. D-20293—\$.50. [*f\$\$.].
THERE is no virtue in the perform-

ance of the Trapp Family which is not duplicated, at a more reasonable price, in the singing of the Palestrina Choir. The recordings are

about equal. I can see no technical or musical virtue in the singing of the St. Ludwig's Church Choir.

PROCH, HEINRICH

Variations. *Miliza Korjus.* V-11831—\$.1.
[**ffff\$\$.] *Lily Pons.* D-23017—\$.75.
[*ff\$\$.].

PONS is outstripped by her competitor here not only in mere vocal brilliance and exciting exhibitionism

but also in the aid given to her voice by the engineers. Inasmuch as Decca asks a premium price on this ten-inch record, one is entitled to expect a better standard of performance and reproduction.

PROKOFIEFF, SERGE

BALLETS CHOUT

Danse finale. *Gaston Poulet conducting the Orchestra of the Concerts Poulet.* D-25125—\$.75. [*f\$\$.].

THIS is apparently a scratch orchestra, poorly conducted and no

better reproduced than it deserves. In all, an item that can only be recommended for lack of a substitute.

PAS D'ACIER

Nos. 1, 2, 3, 4, 5, 6, 10, and 11. *Albert Coates and the London Symphony Orchestra.* V-11446-7—\$.2. [*ff\$\$.]. ONE could hardly call this spectacular recording, but the conductor

labors manfully and the orchestra responds diligently. The loudness of the reproduction is imposing, but the timbres are ill-defined, especially in the bottom half of the scale.

CONCERTOS ORCHESTRA AND PIANO

No. 3 in C major. *The composer and the London Symphony Orchestra directed by Piero Coppola.* V-Set 176—\$.350. [**ffff\$\$.].

DESPITE its age (it first appeared in a domestic catalogue eight years ago) this recording stands up surprisingly well. In part this may be

a consequence of the vivacious, energetic, and resourceful playing of Prokofieff, who obviously takes pleasure in playing his music. The orchestra is also good, though I have heard sharper distinctions of orchestral timbres.

ORCHESTRA AND VIOLIN

No. 1 in D, opus 19. *Szigeti and the London Philharmonic Orchestra led by Beecham.* C-Set 244—\$.325. [**ffff\$\$.].

OF ALL the Szigeti recordings this

is perhaps the triumphant demonstration of his virtuosity, taste, and musicianship. The playing is remarkably poised and sonorous, set against a perfectly proportioned

background provided by Beecham. The reproduction is excellent.

No. 2 in G minor, opus 63. Jascha Heifetz and the Boston Symphony Orchestra conducted by Serge Koussevitzky. V-Set 450—\$3.50. [*ff\$\$.]** HOWEVER much one may object to the excessive suavity of Heifetz's performance, it remains the only one

accessible for the music lover who would sample this music. There is plenty of decision and accent in Heifetz's playing, and a compelling amount of energy in the orchestral background provided by Koussevitzky. However, I would prefer a more direct approach from the soloist. The recording is excellent.

OPERA

THE LOVE FOR THREE ORANGES

Six sections. Gaston Poulet conducting the Orchestra of the Concerts Poulet. D-25123-4-5—\$2.25. [*f\$\$.]

THIS single comprehensive survey of excerpts from the opera is, unfortunately, a poor recording of a mediocre performance. Only a devout Prokofievian could endure the amount of slipshod, spiritless playing that is imposed on the listener curious to follow the flowering of Prokofieff's ideas.

March. Koussevitzky and the Boston Symphony Orchestra. V-14950—\$1. [*ff\$\$.] The same. V-7197—\$1. [**ff\$\$.] Coates and the London Symphony Orchestra. V-9128—\$1. [*ff\$\$.] Désiré Defauw and the Brussels Royal Conservatory Orchestra. C-67812—\$1. [*f\$\$.].**

BOTH of the Koussevitzky records are paired with the Scherzo from this score, and the Coates disk also includes the Waltz-Scherzo. However, the more recent Koussevitzky recording (the first of the two listed above) is outstanding in sharpness of attack, brilliance of sound, and efficiency of reproduction. In fact the second Koussevitzky disk is superior to the others in these respects. It is a not uninteresting footnote that both of the European recordings are taken at a slower pace, with the tempo of the Defauw version almost stately. What the justification of this procedure may be I cannot say, but the insufficiencies of the recordings are quite pronounced.

ORCHESTRAL WORKS

Classical Symphony. Dimitri Mitropoulos and the Minneapolis Orchestra. C-Set X166—\$2.50. [ff\$\$.] Serge Koussevitzky and the Boston Symphony Orchestra. V-7196-7—\$2. [ff\$\$.] Gavotte only. Szigeti. C-17130—\$7.50. [**ff\$\$.]**

AS WELL as being a fuller, more sharply defined recording, the Mitropoulos performance is remarkably crisp, pointed, and comprehending. There are certain passages in the Koussevitzky recording that are supervised with more tact and subtlety, but they are matched by the ones in the Mitropoulos performance which are more spirited and

humorous. All things considered, the choice turns on recording, in which the advantage is conspicuously Mitropoulos's. Szigeti's playing of the gavotte is masterful and a little irrelevant.

Lieutenant Kijé. Koussevitzky and the Boston Symphony Orchestra. V-Set 459—\$3.50. [*fff\$\$.]**

THIS might serve as a model for all orchestral recording, for it is exemplary in sharpness, clarity, and balance of sound. In addition the performance is wonderfully precise and sonorous.

Peter and the Wolf. Serge Koussevitzky conducting the Boston Symphony Or-

chestra, with Richard Hale as narrator. *V*-Set 566—\$3.50. [***ffff\$]. Alexander Smallens conducting the Decca Symphony Orchestra, with Frank Luther as narrator. *D*-Set 130—\$3.50. [**ff\$\$.]. Stokowski and the All-American Youth Orchestra, with Basil Rathbone as narrator. *C*-Set 477—\$3.50. [*f\$\$].

THOUGH the Smallens version is professional in every way (the skillful orchestra is largely composed of New York Philharmonic men), it can hardly be compared with the luxurious sonorities of the Boston version, its brilliant unanimity and

exemplary reproduction. On the other hand I much prefer the straightforward, friendly voice of Luther to the nonsensically pompous approach of Hale. The superiority of Koussevitzky and his men in the pure performance of the music is too marked to be offset by any other consideration, especially in view of the price parity. Quite remarkably, Stokowski manages to distort even this entertaining, inoffensive score. Rathbone's commentary is good, but the recording is impossibly dull and unvital.

PIANO WORKS

Andante. Played by the composer. *V*-15032—\$1. [**ff\$\$.].

AS IN the case of the several other performances listed below by the composer (Nos. 15030, 1, and 2) the playing is impulsive, forceful, and rhythmically incisive. No doubt the percussiveness of the pianist's touch is pleasing to the composer's ear, but there are some aspects of the music that are not fulfilled by such tonal quality. The recording is thoroughly satisfying.

Conte de la Vieille Grand'Mère, No. 2. Played by the composer. *V*-15030—\$1. [**ff\$\$.]. No. 3. Played by the composer. *V*-15031—\$1. [**ff\$\$.].

Gavotte No. 2. Played by the composer. *V*-15031—\$1. [**ff\$\$.].

Gavotte No. 3. Played by the composer. *V*-15032—\$1. [**ff\$\$.].

Étude, opus 52. Played by the composer. *V*-15031—\$1. [**ff\$\$.].

Paysage. Played by the composer. *V*-15031—\$1. [**ff\$\$.].

Sonatine pastorale. Played by the composer. *V*-15030—\$1. [**ff\$\$.].

Suggestion diabolique. Benno Moïséïvitch. *V*-1449—\$.75. [*ff\$\$.]. *The composer*. *V*-15030—\$1. [**f\$\$.].

Moïséïvitch has the technique for this work, which the composer lacks, though there is a bite and excitement in the inaccurate playing of Prokofieff that cannot be replaced by the greater finesse of Moïséïvitch. However, enthusiasts for the music of Prokofieff will prefer his version, with the additional items that go with this work.

Visions Fugitives: Nos. 3, 5, 6, 9, 10, 11, 16, 17, and 18. Played by the composer. *V*-15029—\$1. [**ff\$\$.].

Prelude for Harp in C major. Mildred Dilling. *C*-17107—\$.75. [*ff\$\$.]. Henriette Renié. *D*-20518—\$.50. [*f\$\$.].

NEITHER of these performers is quite up to the needs of this fanciful, tongue-in-cheek work, but Dilling is a more competent technician than Renié, and she has a slight advantage in the balance of two inferior recordings.

WORKS FOR QUARTET

For Strings, op. 50. *Stuyvesant String Quartet*. *C*-Set 448—\$3.50. [***ffff\$\$.]. THE Stuyvesant group applies incalculable motor energy to this score,

but it will not soar from the ground, regardless. The recording is excellent.

PUCCINI, GIACOMO

OPERA

LA BOHÈME

Complete opera. *Beniamino Gigli, Licia Albanese, Tatiana Menotti (Musetta), and Afro Poli (Marcello)*, with orchestra and chorus conducted by Umberto Berrettoni. V-Sets 518-9-\$14. [**ff\$\$.] *Luigi Marini, Rosetta Pampanini, Luba Mirella (Musetta), and Gino Vanelli (Marcello)*, with Lorenzo Molajoli conducting. C-Set Op. 5-\$14. [*ff\$\$].

DESPITE the predominance of familiar names in the Victor issue there is no pronounced vocal superiority in that version. Indeed, Marini is not measurably outshouted by his more famous adversary, whereas Pampanini sings with more suavity than Albanese, though hardly as much artistry. However, the advantage of recording is all with the Victor edition, which has the virtue of a spacious aural background as well as a larger orchestra and more vibrant sound. Berrettoni favors vigor in his conducting at the expense of those small subtleties that may be found in each of the numerous operas conducted by Molajoli. However, I do not care for the compressed studio type of recording that is used by Columbia in this work.

Act IV complete. *Sir Thomas Beecham conducting the London Philharmonic Orchestra with Lisa Perli (Mimi), Heddle Nash (Rodolfo), Stella Andreva (Musetta), and John Brownlee (Marcello)*. C-Set 274-\$4.50. [***ffff\$\$.]

To my mind, this is a model of what recorded opera should be. Those who have become accustomed to the kind of routinized performance heard in the average opera house

will find Beecham's conducting at once arousing and incredible, for he devotes as much care to the shaping of phrases and the illumination of detail as he would to a Mozart symphony. The consequences are all to the advantage of the listener. The vocalists are never less than capable, and the boons of amplification make Brownlee's Marcello all that it is in the opera house and much more robust as well. It is only proper that the recording is outstanding among all Columbia issues.

Che gelida manina. *Gigli. V-8769-\$1. [**fff\$\$.] Bjoerling. V-12039-\$1. [**ff\$\$.] Giuseppe Lugo. V-18059-\$1. [**f\$\$.] Alessandro Ziliani. V-8872-\$1. [**f\$\$.] Caruso. V-6003-\$1. [*ff\$\$.] Martinelli. V-6595-\$1. [*f\$\$.]*

AMONG these disks there are only three that can be considered in similar terms: those of Gigli, Bjoerling, and Lugo. In a conventional operatic sense Gigli's singing is superlative in fluency, ease, and effectiveness; but Bjoerling's is more musical, continent, and appealing. The latter is also the best recording of the group. Lugo's brassy voice is given an extra shine of glittering vulgarity by the long-sustained C, which, attained at such effort he does not mean to relinquish as long as he can cling to it. Note that the Bjoerling version can be obtained in either of two couplings—with "Celeste Aida," as listed above, or with Kipnis's singing of "Lacerato spirito" on Victor 15820. Of the others, the Caruso is disqualified by particularly feeble recording, whereas both Ziliani and Martinelli

are vocally tired. In addition, the latter uses a modified version of the air.

Mi chiamano Mimi. *Claudia Muzio. C-9107—\$1. [**ffff\$]. Moore. V-17189—\$1. [**ffff\$]. Bori. V-6790—\$1. [*f\$\$.]. Pons. D-29004—\$1. [*f\$\$.]. Lotte Lehmann. D-25804—\$.75. [*f\$\$.].*

MUZIO's voice is not so well reproduced as Moore's, but the exceptional artistry of this singer, her sensitivity and restraint are the materials of a superior performance. Moore sings clearly but with a plethora of affectations. All the other versions are disqualified for plainly evident reasons: the Bori because of the thinness and unreliability of the voice, the Pons because of its French text, and Lehmann's because of the German.

O soave fanciulla. *Alessandro Ziliani and Mafalda Favero. V-8872—\$1. [**f\$\$.]. Webster Booth and Joan Cross. V-36374—\$.75. [**f\$\$.].*

ALMOST any competent new version would automatically displace the hard-voiced singing of Ziliani and Favero, and the draggy conducting here of Franco Ghione. However the Webster-Booth version, though new, is not even competent. The voices of both are excessively light for this music, giving it the quality of operetta; and the English text here is even sillier than it might be. Collingwood's conducting is idiomatic, but his band is a little overlooked by the engineers.

Valse. *Bori. V-1333—\$.75. [*f\$\$.]. Maria Cebotari. D-23045—\$.75. [*f\$\$.]. Maria Kurenko. C-214—\$.75. [*f\$\$.].*

NONE of these is even approximately satisfying, for all of the singers belong to the canary-bird specie that is all too customary in

this role. Even Bori succumbs to the temptation of lightening her tones and chirping innocuously, at the expense of tone quality. All things considered, however, hers is the most desirable of the three performances.

Addio. Lisa Perlì, with orchestra conducted by Beecham. *C-68774—\$1. [**ff\$\$.]. Muzio. C-4140—\$.75. [**ffff\$]. Bori. V-6561—\$1. [*f\$\$.]. Joan Cross. V-26485—\$.50. [**f\$\$.].* THE first of these is included in Columbia's complete fourth act directed by Beecham and partakes of the musical and mechanical excellence of those records. As such, it is decidedly superior to all of the others. Muzio sings with a great deal of feeling, but her voice is poorly reproduced; Bori's tones are far too slim and insubstantial for this music. The Cross version is competently sung and well-recorded, but an English text is used.

Ah, Mimi. *Caruso and Scotti. V-8000—\$1. [**ff\$\$.]. Gigli and De Luca. V-8069—\$1. [**f\$\$.].*

I PLACE the Caruso-Scotti version first because it has at least a modicum of historical interest, feeble as the reproduction of the voices is. Moreover, I do not like Gigli in his performance with De Luca. By current standards, this recording is also mediocre.

Sono andati. Bori and Schipa. *V-8068—\$1. [**ff\$\$.].*

IT is necessary to conclude the citation of Bori performances from *Bohème* with another negative report. This is puzzling, indeed, for her Mimi was certainly impressive in the opera house. However, it did not "take" on the phonograph. Schipa sings well here, and Bori has many traits of distinction, but the recording is shrill and unbalanced.

MADAMA BUTTERFLY

Complete version. *Oliviero de Fabritiis conducting the Royal Opera Orchestra, Rome, with Gigli, Toti dal Monte, and Mario Basiola. V-Sets*

700-1—\$17. [***ffff\$]. *Lorenzo Molajoli conducting the La Scala Orchestra, Milan, with Alessandro Granda, Rosetta Pampanini, and Gino Vannelli. C-Set Op. 4*—\$15. [**ffff\$].

THOSE who recall Dal Monte for her singing of such roles as Lucia and Gilda will doubt, and justly, her ability for this part. However, she does sing it better than one anticipates, and Gigli is superb. Moreover, de Fabritiis succeeds in dramatizing his performance with fervor and musicianship, aided no little by hearty recording. Pampanini is also a light vocalist for Cio-Cio-San, and Granda here is well below the Gigli mark. On the other hand there is good animation in Molajoli's conducting, and one who took advantage of the saving in his favor would not be disappointed.

Love Duet. *Rosetta Pampanini and Fernando Ciniselli, with orchestra conducted by Ettore Panizza. D-25887-8*—\$1.50. [*ffff\$]. *Dusolina Giannini and Marcel Wittrisch, with orchestra conducted by Erich Orthmann. V-8921*—\$1. [*ffff\$].

PAMPANINI'S quality as Cio-Cio-San is as evident in this performance as it is in the complete set above. However, Ciniselli is only fair and the recording is poor. Panizza's contribution is highly interesting. I have rarely heard a more sonorous, even-voiced Pinkerton than Wittrisch (he sounds like a younger Tauber), and in spite of the German text and

Giannini's persistently wiry singing, the disk is worthy of investigation. The orchestra, conductor, and recording are excellent. Note that the Wittrisch-Giannini version begins at the words (in the original): "Ma intant finor."

Un bel di. Bori. V-6790—\$1. [*ffff\$]. *Grace Moore. D-29000*—\$1. [**ffff\$]. *Rethberg. D-25285*—\$.75. [*ffff\$]. *Farrar. V-18141*—\$1. [-ffff\$].

TO MY taste, the fullest flavor of this music is conveyed by Farrar, despite the pre-electric recording, the all but inaudible "orchestra." Bori's artfulness is excessive for the music, Moore's version of five years ago is quite colorless, and the overemotional Rethberg treatment is, also, in German. All these are inferior reproductions, though Moore's is the least offensive in this respect. Of the versions in the complete sets, dal Monte's is richly recorded, with a big orchestra, but her tones are wiry for this music.

Flower Duet. *Meta Seinemeyer and Hélène Jung. D-25193*—\$.75. [*ffff\$]. BOTH of these singers are capable, and the spirit of the performance is indeed attractive. The recording is only fair, and a German text is used.

Intermezzo, Act III. *G. Cloëz conducting an unidentified orchestra. D-20571*—\$.50. [*ffff\$].

THERE is no more than routine competence in this performance, and the recording is inferior.

LA FANCIULLA DEL WEST

Ch'ella mi creda libero. *Jussi Bjöerling. V-4408*—\$.75. [**ffff\$].

AN EXCEPTIONALLY brilliant effort,

wonderfully robust in sound and finely reproduced.

MANON LESCAUT

Donna non vida mai. *Gigli. V-1213*—\$.75. [**ffff\$]. *Ziliani. V-1735*—\$.75. [**ffff\$]. *Galliano Masini. C-17159*—\$.75. [**ffff\$].

SOMETHING about this air seems to incite the singers to tense effort and forced sound, possibly because it lies rather high. In any case the Gigli is

the least offensive of the three, though it is not what one expects from him.

*Intermezzo, Act III. Lorenzo Molajoli conducting the Milan Symphony Orchestra. C-67723—\$1. [**ff\$\$.]. Angelo Albergoni conducting an unidentified orchestra. D-25185—\$.75. [*f\$\$].*

THE Molajoli performance is the last side of his complete *Bohème* recording and is played with characteristic taste and sobriety. It is reasonably

well reproduced. However, the Albergoni disk is altogether colorless and a fabulously bad recording.

*Prelude to Act IV. Ugo Tansini conducting the Milan Symphony Orchestra. D-25440—\$.75. [**ff\$\$.].*

Most interesting fact here is the personality of Tansini, a conductor unknown to me but apparently in the line of forceful Italian opera directors that goes back to Campanini and beyond. The strings play very well and are tolerably reproduced.

LA RONDINE

*Ore dolci e divine. Bori. V-14615—\$1. [**ff\$\$.].*

BORI's charm counts for more in this music than in various other Puccini

TOSCA

*Complete opera. Gigli, Maria Caniglia, and Armando Borgioli, with the Royal Opera Orchestra of Rome conducted by Oliviero de Fabritiis. V-539-40—\$15. [***ff\$\$.]. Alessandro Grandi, Bianca Scacciati, and Enrico Molinari (Scarpia), with La Scala Orchestra conducted by Molajoli. C-Set Op. 6—\$15. [**ff\$\$.].*

I SHOULD not like to be condemned to listen to either of these performances permanently, for both are contaminated by shrill, unattractive voices and dubious intonation. To these may be added an indictment of Grandi's whitish singing in the Columbia album and the tight-voiced darkness of Borgioli in the Victor set. However, Gigli sings with at least characteristic sonority, and the energy of de Fabritiis is splendidly reproduced. These two factors are sufficient to establish a balance to the advantage of the latter.

"Abridged" version. *Enrico di Mazzei, Ninon Vallin and Arthur Endrèze, conducted by G. Cloëz. D-25921-7—\$.5.25. [*ff\$\$.].*

VALLIN'S Tosca interests me, but the French text is eminently disqualifying. The associated singers are indifferent, the recording poor.

items previously listed. Her voice is rather better here also, and the reproduction is good.

*Recondita armonia. Giuseppe Lugo. V-2143—\$.75. [***ff\$\$.]. Jussi Bjoerling. V-4372—\$.75. [**ff\$\$.]. Gigli. V-1213—\$.75. [*f\$\$.]. Joseph Schmidt. D-20330—\$.50. [*f\$\$.]. Masini. C-4221—\$.75. [*f\$\$.]. Webster Booth. V-26484—\$.50. [*f\$\$.].*

LUGO is the least celebrated of these tenors (omitting the English Booth), but his voice is uncommonly attractive here, his use of it thoroughly able. The orchestra directed by Elie Cohen is a substantial aid, and the recording is splendid. Bjoerling's trumpety brilliance takes precedence over the others in my estimation, being preferable to the mannered melodrama of Gigli, the strained lyricism of Schmidt, or the undistinguished vulgarity of Masini. Booth's performance in English is throaty and constrained, the English words as ludicrous as anything short of intentional comedy could be. The recording is good.

*Ah! quegli occhi. Lotte Lehmann and Jan Kiepura. D-29016—\$.1. [*f\$\$.].*

THE immoderate inaccuracy of these singers is not mitigated by the excessive price asked for the disk. Considered as an anonymous effort, without the protection of the famous

names, it would hardly merit attention beyond a single sentence.

Te Deum. *Lawrence Tibbett. V-8124—*

\$1. [*fff\$].

THIS disk is now a dozen years old, a fact implicit in the richness of the baritone's singing and also its limited subtlety. It does not alter the impression that Scarpia is a role ill-suited to Tibbett's flair for the theatrical.

Mi dicon venal. *Antonio Scotti. V-18142—*

—\$1. [-fff\$].

SCOTTI, of course, was the classic Scarpia, and this reissue of his should restore a respect for his voice, which diminished much during the last years of his Metropolitan career. The recording is pre-electric and quite bad.

Vissi d'arte. *Maria Jeritza. V-1346—*

\$75. [*fff\$]. *Rosa Raisa. V-14400—*

\$1. [*f\$\$.]. *Muzio. C-4140—*\$75.

[*ff\$\$.]. *Jepson. V-14184—*\$1.

[**f\$\$.]. *Moore. D-29010—*\$1.

[**f\$\$.]. *Cross. V-26485—*\$50.

[**f\$\$.].

IT is admittedly a painful decision to arrive at, but the fact is that Jeritza sings this music with more poise and comprehension than any of her competitors and with less bedazzlement by its melodrama. Raisa and Muzio have more of the essential style than the other singers, but my disposition to prefer the latter's performance is affected by the poor condition of Muzio's upper register when this disk was made. Though the records by Jepson, Moore, and Cross are better reproduced than the preceding ones, they are in no way as

authentic or idiomatic. The Cross version, moreover, is handicapped by an English text.

E Lucevan le stelle. *Lugo. V-2143—*\$75.

[**fff\$\$.]. *Richard Crooks. V-2063—*

\$75. [*ff\$\$.]. *Bjoerling. V-4408—*

\$75. [*ff\$\$.]. *Gigli. V-1704—*\$75.

[**f\$\$.]. *Masini. C-4221—*\$75.

[**f\$\$.]. *Joseph Schmidt. D-20330—*

\$50. [*f\$\$.]. *Caruso. V-511—*\$75.

[**f\$\$.]. *Booth. V-26484—*\$50.

[**f\$\$.].

THE attractions of Lugo's voice, as listed above, are also beguiling here. However, it is pressed more stringently by Crooks' version, which is impressively dramatic and vocally persuasive. As pure singing, it is exceeded by the Lugo disk, but it is indeed worthy of respect. Of the more conventional versions, I prefer Bjoerling's for its musical conscientiousness, a trait quite lacking in the impassioned singing of Gigli and the lachrymose effort of Masini. Schmidt is hampered by inferior recording. There is perhaps an antiquarian's interest in the Caruso performance, but it is breathy and labored singing and miserably reproduced. The previous strictures about the singing of Booth are also applicable here.

Amaro sol per te. *Lehmann and Kiepura. D-29016—*\$1. [*f\$\$.].

TO JUDGE from the progressive decline of Lehmann and Kiepura, the third act found these singers more beset than the first. Kiepura is especially faulty, both in tone quality and intonation.

PURCELL, HENRY

STAGE WORKS

DIDO AND AENEAS

Complete score. *Clarence Raybould conducting the Boyd Neel String Orchestra, Charles Kennedy Scott's Singers, and Nancy Evans (Dido), Roy Henderson (Aeneas), and Mary*

Hamlin (Belinda). D-25573-9—\$5.25. [*fff\$\$.].

THE promise of quality that inheres in this group of performers is, for once, strongly upheld by Decca re-

cording and processing. It is a product of fairly recent English recording and excellent in clarity, tone quality, and balance of sound. In addition Raybould has authentic feeling for the score and directs his performers with admirable effect. Both Evans and Henderson are capable (their enunciation of the text is poorish), and the ensemble is outstandingly good. In all, an issue for which there can be nothing but praise.

When I Am Laid in Earth. *Marian Anderson.* V-17257—\$1. [**ffff\$]. *Olga Haley.* D-25258—\$.75. [*f\$\$]. *John Barbirolli and the New York Philharmonic-Symphony Orchestra.* V-15329—\$1. [**ff\$]. *Ormandy and the Philadelphia Orchestra.* V-15864—\$1. [**f\$].

THERE may be better examples of Anderson's art on records, but I am not acquainted with them. The poignant majesty of her voice is superbly suited to the music, and she

phrases it with stunning artistry. Unfortunately a piano is used for the accompaniment, but that can hardly diminish one's enjoyment of her effort. The Haley disk is inferior in performance and recording. Of the two orchestral versions, Barbirolli's is the more continent and respectful, for the Cailliet transcription used by Ormandy is sensationalized.

Orchestral Suite. *Ormandy and the Philadelphia Orchestra.* V-Set 647—\$2.50. [**ff\$].

IN ADDITION to the performance listed above, this suite includes the overture, a duet and chorus from Act I, the introduction to the second scene of the first act, and the prelude to the third act, all touched with a Strauss-like hand by Cailliet. The sound is superlatively rich and splendidly reproduced, if one can take the anachronisms of the arrangement without flinching.

THE FAIRY QUEEN

Hornpipe; Rondo; Gig. *Reginald Jacques and a string orchestra.* C-69407—\$1. [**ff\$].

JACQUES uses his own temperate settings of this music for string orches-

tra and animates it entertainingly. The distinctions of pace, sound, and accent are neatly applied, and the reproduction is very good.

MISCELLANEOUS ORCHESTRAL WORKS

Aires for the Theatre. *London Chamber Orchestra conducted by Anthony Bernard.* D-25570—\$.75. [**ff\$].

THERE is a persistent hiss from the surface of this disk, but the playing is capable and the music altogether charming. Bernard uses his own version of the score.

Suite. *John Barbirolli conducting the New York Philharmonic-Symphony Orchestra.* V-Set 533—\$.50. [**f\$].

FEW more creditable efforts by Barbirolli are known to me. His choice of material includes excerpts from *The Gordian Knot Untied*, *The Virtuous Wife*, and *King Arthur*, as well as the treatment of "When I Am Laid in Earth" noted under *Dido and Aeneas*. The conducting is thoroughly good, the recording bright and clear, the playing finely efficient.

HARPSICHORD WORKS

Hornpipe; Prelude; Queen's Dolor. *Yella Pessl.* C-68592—\$1. [**ff\$].

THERE may be some who will object

to the sonorous, rich sound of Pessl's harpsichord in music of this type, but it does enhance the effect of her

phrasing and dynamics. Both are sensitively contrived and well reproduced.

Suite in G. Rudolf Dolmetsch. C-DB502—\$.75. [**ff\$\$.].

IN CONTRAST to Pessl, Dolmetsch uses

an instrument with a thin, pure, very much plucked sound for his performance of these four movements. The playing is somewhat academic, but polished of its kind, and capably reproduced.

WORKS FOR VIOLIN AND HARPSICHORD SONATAS

In A minor. Jean Pougnet and Frederick Grinke, violins, and Boris Ord, harpsichord. D-25615—\$.75. [**ff\$\$.]. THE violinists are conscientious, able artists, and Ord is an excellent harpsichordist. More particularly, the playing is beautifully integrated, the product of finely harmonious feeling among the three performers. The recording is clear, but the surface is unduly noisy.

In F minor (Golden Sonata). Pougnet and

Grinke, violins, and Ord, harpsichord. D-25614—\$.75. [**ff\$\$.].

ANOTHER very creditable job by Pougnet, Grinke, and Ord, full of understanding nuances, suitable phrasing, and balanced precision. Here again, however, the creditable qualities of the playing are minimized by the insufficiencies of the recording and pressing. See also *English Music Society Set* below.

VOCAL WORKS

I Attempt from Love's Sickness to Fly. Royal Dadmun, baritone. V-4009—\$.75. [*f\$\$].

THE singer has neither the voice nor the art for music of this order. For that matter, the recording is poor.

Nymphs and Shepherds. Gladys Swarthout. V-16778—\$.1. [**ff\$\$.].

I PREFER a less affected approach to this music, but Swarthout's voice has

quality, and it is well-controlled. The recording is good.

Rejoice in the Word Alway (Bell Anthem). Bach Cantata Club led by C. K. Scott. C-DB500—\$.75. [**ff\$\$.].

THIS choir is hardly remarkable, but the accompanying orchestra is fine, and there is plenty of spirit in the performance. The reproduction is good.

MISCELLANEOUS WORKS

Trumpet Tune and Air. Courboin, organ. V-17813—\$.1. [**f\$\$.].

THE recording is good, but the performance is stodgy.

Trumpet Voluntary. Harty and the Hallé Orchestra. C-7136—\$.1. [**ff\$\$.].

HARTY uses the excellent Henry Wood arrangement, performing it with proper breadth, forcefulness, and pomp. The recording is not remarkable, but it is satisfactory.

English Music Society Set (containing The Golden Sonata, four Four-Part Fantasias, three songs, two catches, and the Fantasia). C-Set 315—\$.7.75. [**ff\$\$.].

SINCE these records are not sold separately they must be considered as a group, and a very satisfactory group it is. The performers include the International String Quartet and Keith Falkner, bass-baritone; and they are highly qualified for the task required of them. The recording, too, is excellent. I do not approve of the "society's" arbitrary insistence on the purchase of a whole album of records, but it is hard to disapprove of any of these items, musically or mechanically.

QUANTZ, JOHANN

Concerto in G. *Hans Frenz, flute, and an unidentified orchestra.* D-20497-8—\$1. [**ff\$\$].

FRENZ is extremely good, and the unidentified orchestra that accompanies him is also capable. One re-

grets that it is not possible to assign credit for this performance to the proper conductor, for he does an admirable job. The surface is fairly noisy, but the music is well-reproduced.

QUILTER, ROGER

Children's Overture. *John Barbirolli and the London Philharmonic Orchestra.* V-36370—\$.75. [**ff\$\$]. *Malcolm Sargent and the Light Symphony Orchestra.* V-22098-9—\$1. [**ff\$\$]. *Major George Miller and the band of H. M. Grenadier Guards.* D-25648—\$.75. [*ff\$\$].

I WOULD not say, from the evidence of this record, that Barbirolli is too fond of children, but his orchestra is large enough for a proper effect, the reproduction good. It is, in fact, a prime instance of a cheaper version being preferable to a more ex-

pensive one on the same label, for Sargent's effort is poorly reproduced and chopped up into two ten-inch disks. The Grenadier Guards play aggressively but without much imagination.

It Was a Lover and His Lass. *Roland Hayes, with Reginald Boardman, piano.* C-17177—\$.75. [**f\$\$].

HAYES delivers the Shakespeare text tastefully, but one can hardly say as much for his treatment of Quilter's setting. The thin line of his voice spreads unpleasantly, and it is limited, indeed, in resonance.

RABAUD, HENRI

OPERA MAROUF

Ballet Act III. *G. Cloëz conducting an unidentified orchestra.* D-25946—\$.75. [*f\$\$].

THE positive merits of this disk are

difficult to locate, aside from the mere fact of its existence. The playing is dutiful, the recording blowsy.

RACHMANINOFF, SERGEI

CONCERTOS FOR PIANO AND ORCHESTRA

No. 2 in C minor. *The composer and the Philadelphia Orchestra conducted by Leopold Stokowski.* V-Set 58—\$.50. [*ffff\$]. *Benno Moïseïvitch and the London Philharmonic Orchestra conducted by Walter Goehr.* V-Set 666—\$.450. [**ff\$\$].

WITH all the respect that is due to it for sonorous, well-balanced recording and highly proficient performance, the Moïseïvitch-Goehr version lacks the authentic bristle and fervor of the composer's own playing. To be sure, there is a resonant fullness to

Moïséïvitch's piano that Rachmaninoff cannot duplicate, but in its own frame the composer's playing is magnificent. Furthermore there is reason to believe that a replacement, blessed by contemporary recording, will soon be available.

No. 3 in D minor. *Rachmaninoff and the Philadelphia Orchestra conducted by Ormandy.* V-Set 710—\$5. [***ffff\$\$.] *Horowitz and the London Symphony Orchestra conducted by Albert Coates.* V-Set 117—\$5.50. [*ff\$\$.].

THERE is little issue of choice between these two, for the composer's performance is brilliantly reproduced, and the orchestra at Ormandy's disposal is much superior to the London Symphony. Those who are partial to the virtuosity of Horowitz, his extraordinary drive and sensitivity will find convincing evidence of these in his performance of this work. Rachmaninoff's forceful personality is better reproduced, but the potent one of Horowitz cannot be disregarded.

Rhapsodie on a Theme by Paganini. *Rachmaninoff and the Philadelphia Orchestra conducted by Stokowski.* V-Set 250—\$3.50. [**fff\$\$.] *Moïséïvitch and the London Philharmonic Orchestra led by Basil Cameron.* V-Set 855—\$3.50. [***ff\$\$.].

THE inclusion of this work under the heading of "concertos" may offend the composer, but it is a reasonable decision in any other than the nominal sense. Rachmaninoff's playing is a model of discipline and facility, the performance of the orchestral score remarkably energetic. Since the recording was outstanding when it was released five years ago, it still retains a measure of superior force and clarity. In consequence I continue to prefer it to the fuller sound of the Moïséïvitch recording, for this swift and volatile pianist has neither the strength nor drive of a Rachmaninoff. And, of course, he has hardly the personal approach to the music of the composer.

OPERAS

ALEKO

The Moon Is Rising. *Feodor Chaliapin and an orchestra directed by Lawrence Collingwood.* V-14902—\$1. [*ff\$\$.].

CHALIAPIN'S splendid energy and dramatic feeling, his ability to ani-

mate whatever material he sings are forcefully exemplified in this record. The recording is only fair, and Collingwood's conducting lacks impetus, but the disk is a desirable one nevertheless.

MAY NIGHT

A Fragment ("Why, My Heart"). *Nina Kosshetz, soprano, and Celiaus Dougherty, piano.* S-5508—\$1. [**ff\$\$.].

THE once-admirable talents of Kosshetz are here heard at a good deal below their finest level. Moreover the

orchestral accompaniment is replaced by the skillful but unauthentic piano of Dougherty. In other words, this is a tolerable effort within its limitations, but the limitations are insuperable.

ORCHESTRAL WORKS

SYMPHONIES

No. 2 in E minor. *Ormandy and the Minneapolis Symphony Orchestra.* V-Set 239—\$6.50. [**f\$\$.].

ORMANDY does little to contain the overflowing sentiment of this work

and, indeed, adds a few excessive touches of his own. One does not question the strength and sweeping power of the playing, but it would be a more satisfying job were it

better controlled. The recording is, by present standards, coarse, and the balance is not consistently good.

No. 3 in A minor. *The composer conducting the Philadelphia Orchestra.* V-Set 712—\$5. [***ffff\$].

HERE is the true perfection of recording—a great orchestra superbly re-

produced in a performance of authentic power and atmosphere. There are few parallels in the literature for this comprehensive statement of a composer's purpose by himself, set forth with majestic strength and clarity.

TONE POEMS

Isle of the Dead. *The composer conducting the Philadelphia Orchestra.* V-Set 75—\$3.50. [*ffff\$].

AFTER a decade of honorable service this recording deserves replacement by a new version. Indeed there are rumors that one has been made, and

its release may be anticipated within the next few months. There is plenty of brooding gravity in this performance, but the reproduction of it is weakish, lacking definition and solidity of timbres.

SONATA FOR PIANO AND VIOLONCELLO

In G minor, opus 19. *Shura Cherkassky, piano, and Marcel Hubert, cello.* C-Set 225—\$4.50. [**ffff\$].

SAVE for a little underplaying by the pianist, the qualities of the two performers are admirably suited to this

music. Hubert plays with a finely cultivated tonal sense, and the ensemble of the two men is deftly proportioned. Although the recording is not exceptional in any way, it is a thoroughly proficient accomplishment.

SONGS

All Things Pass Away. *Nina Koshetz, soprano, and Celius Dougherty, piano.* S-5508—\$1. [**ffff\$].

THIS is one in a series of four records in Schirmer's set No. 16, selling for \$4.50 and containing eleven songs listed in the proper sequence below. However, since the qualities of all the disks are similar, they may be summarized here. All the performances are distinguished by Koshetz's strongly individual artistry, her excellent sense of style, and the use of Russian texts; but they are also marred by a pronounced deterioration of her once-superb voice, which results in a good deal of forced sound and shrill upper tones. The balance is weighted heavily in her favor by the exceptional playing of Dougherty, an artist of the first rank. The recording is very satisfactory.

Christ Is Risen. *Koshetz and Dougherty.* S-5511—\$1. [**ffff\$].

Do Not Depart. *Vladimir Rosing, tenor,*

and Ivor Newton, piano. D-25188—\$7.50. [**ffff\$].

Rosing's singing parallels in many respects the traits of Koshetz as noted above—a superb artistry expressed through a rather limited vocal strength. He uses an English text and profits from the sensitive background sketched by Newton. The recording is fairly good.

Floods of Spring (Spring Waters). *Rosing and Newton.* D-29050—\$1. [**ffff\$]. *Donald Dickson, with orchestra.* V-4548—\$7.50. [**ffff\$]. *Vronsky and Babin, duo-pianists.* V-13777—\$1. [***ffff\$].

THE amount of energy that Dickson pumps through his burly voice here would serve Rosing for a whole song-cycle. Victor recording is not to be dismissed as an inconsequential attraction, but what it presents is mere bluster. A strong vote for Rosing. The two pianists play the music with fine sympathy and taste. The

arrangement is good, likewise the reproduction.

How Sweet the Place. *Koshetz and Dougherty.* *S-5509-\$1.* [**ff\$\$.] *Vronsky and Babin, duo-pianists.* *V-13777-\$1.* [***ff\$\$].

In the Silent Night. *Koshetz and Dougherty.* *S-5510-\$1.* [**ff\$\$.] *Rosing and Newton.* *D-29050-\$1.* [**ff\$\$.] *Charles Kullmann, tenor, with Fritz Kitzinger.* *C-17242-\$7.50.* [**f\$\$.]

EITHER of the first two will satisfy the purchaser, depending on his desire for a version by a male or female singer. If the point is not consequential, I would recommend the Koshetz for its superior reproduction. Unfortunately the splendidly restrained version by McCormack is no longer available, but if it can be found it is a desirable item. Kullmann's tight voice is pleasant only in a few phrases of this song, the climaxes especially being troublesome to him. He sings in English.

Island, the. *Koshetz and Dougherty.* *S-5509-\$1.* [**ff\$\$.] *Rosing and Newton.* *D-29050-\$1.* [**ff\$\$.]

SEE entry above.

It Was Yesterday. *Koshetz and Dougherty.* *S-5509-\$1.* [**ff\$\$.]

Lilacs. *Koshetz and Dougherty.* *S-5510-\$1.* [**ff\$\$.] *Germaine Cernay, with piano.* *D-20579-\$50.* [*f\$\$.] CERNAY uses a French text, which she sings in a thinnish, inappropriate voice. In every respect the Koshetz version is superior.

O Cease Thy Singing, Maiden Fair (Chanson Georgienne). *Koshetz and Dougherty.* *S-5508-\$1.* [**fff\$\$.] *Maria Cebotari with orchestra directed by Robert Heger.* *D-20449-\$50.* [*f\$\$.] *Rosing and Newton.* *D-29050-\$1.* [**ff\$\$.]

THIS is the finest of all the Koshetz interpretations, and there is nothing in the Cebotari version (using a German text) to challenge it. Those who prefer an alternative will find a highly desirable one in the singing of Rosing.

Sorrow in Spring. *Donald Dickson.* *V-4548-\$7.50.* [**f\$\$.]

DICKSON has a clear field with this recording, which is some kind of distinction for a performance that lacks any other.

To the Children. *Koshetz and Dougherty.* *S-5511-\$1.* [**ff\$\$.]

Tebje Pojem. *Don Cossack Chorus conducted by Jaroff.* *C-7360-\$1.* [**ff\$\$.]

THERE is excellent tonal quality in this disk, and a fine continuity of sound is spun by the amazing Jaroff. The recording is good.

Vocalise. *Rachmaninoff and the Philadelphia Orchestra.* *V-7221-\$1.* [**ff\$\$.]

THIS recording shares the quality of *Isle of the Dead*, of which it is the final side. Consequently it is thinish in sound. However, it is a very affecting job of performance.

SUITES FOR TWO PIANOS

No. 1, opus 5. *Vitya Vronsky and Victor Babin.* *V-Set 741-\$3.50.* [**fff\$\$.] FLUENCY and unity are beautifully blended in this performance, which is a model of ensemble as applied to two pianos. The recording is uncommonly rich and sonorous, with particularly clear articulation of the constant trills and figurations in the first movement.

No. 2, opus 19. *Vronsky and Babin.* *V-Set 822-\$3.50.* [***ff\$\$.]

WHEN blended with such musicianship as these partners command, even the amount of sentimentality they permit themselves has a charm of its own. Moreover, it is perfectly applicable to this music. Note that this is a newly recorded version replacing old V-Set 213 by the same team. It is a finely sonorous and clearly defined reproduction they have here.

MISCELLANEOUS PIANO PIECES

Daisies. *The composer.* V-2127—\$.75. [**ffff\$\$.] *Koshetz and Dougherty.* S-5510—\$.1. [**ff\$\$.].

I MUCH prefer the composer's own performance of this piano piece to the version he made for Koshetz, though she sings it well. My objection is that the vocal line distracts attention from the basic pattern. The Rachmaninoff disk, incidentally, is one of a series of piano pieces contained in V-Set 722, consisting of eleven brief works and listing for \$4.25. They are even more interesting as an exploitation of the pianist-composer's fingers than they are of the composer-pianist's imagination, but a highly successful interpretation regardless of the point of approach.

Élégie, No. 1. Anatole Kitain, pianist. C-69272—\$.1. [**ff\$\$.].

THIS is music to the taste of Kitain, who plays it with strength and expressiveness. Both qualities are reflected in recording of clarity and depth.

Étude in C. The composer. V-2126—\$.75. [**ff\$\$.].

Étude in E flat. The composer. V-2126—\$.75. [**ff\$\$.].

Étude Tableau, opus 39, No. 6. The com-

poser. V-1184—\$.75. [**ff\$\$.]. *Kitain.* C-69569—\$.1. [**ff\$\$.].

SINCE this recording by Rachmaninoff has been in the catalogue for a decade and a half, it is not to be confused with the new group numbered 2123-4-5-6-7. The tone is clangy, the surface very noisy. Nevertheless, there is more personality and color in the performance than in the better reproduction of Kitain's playing.

Humoresque. The composer. V-2123—\$.75. [**ffff\$\$.].

Mélodie. The composer. V-2123—\$.75. [**ffff\$\$.].

THE lovely quality of sound evoked by Rachmaninoff makes this an especially attractive instance of his virtuosity.

Moment Musical. The composer. V-2124—\$.75. [**ff\$\$.].

Oriental Sketch. The composer. V-2127—\$.75. [**ff\$\$.].

Polka de W. R. Simon Barer. D-20132—\$.50. [**ff\$\$.].

BARER'S fingers are altogether sufficient for the needs of this piece, and it imposes no excessive demands on his musicianship. The reproduction is blasty, but not unbearably so.

PRELUDES

In C sharp minor. The composer. V-1326—\$.75. [**ff\$\$.]. *Artur Rubinstein.* V-14276—\$.1. [**ff\$\$.]. *Eight Piano Ensemble.* V-36140—\$.75. [*ffff\$\$.]. *Boston "Pops" Orchestra conducted by Fiedler.* V-11922—\$.1. [**ffff\$\$.]. *Queen's Hall Orchestra conducted by Sir Henry Wood.* D-25613—\$.75. [*ff\$\$.].

IN CONTRAST to the usual treatment of this work, Rachmaninoff's own performance is quiet, introspective, almost regretful. One notes with interest that Rubinstein has adopted the interpretation almost without deviation, and since his piano is much better reproduced, the prefer-

ence must go to the newer recording. Of the orchestral versions Fiedler's is excessively dramatic and noisy, whereas the Wood has a good deal of thunder, too, if not so much blood. The American recording is louder. Those who can steel themselves to endure eight pianos pounding away at these chords will find the experience a remarkable height of mawkishness.

In E. The composer. V-2125—\$.75. [**ff\$\$.].

In F. The composer. V-2125—\$.75. [**ff\$\$.].

In F minor. The composer. V-2125—\$.75. [**ff\$\$.].

In G flat. *The composer.* V-2124—\$.75. [**ffff\$].

POSSIBLY because the material allows for more mood painting, the results achieved by the composer here are better than in several of the more familiar pieces in this collection. The recording is very good.

In G minor. *Eileen Joyce.* D-25274—\$.75. [*ffff\$]. *Horowitz.* V-7466—\$.1. [*f\$\$.]. *Boston "Pops" Orchestra directed by Fiedler.* V-11922—\$.1. [**ffff\$].

THE day of the recording session that produced this interpretation obviously found Horowitz in a

hasty, impetuous mood. In consequence the composed, firmly rhythmic playing of Joyce is preferable, even if the recording is a shade noisier and less realistic. Fiedler has a regal time with the cymbally orchestration he uses, possibly for the primary purpose of testing the limits of the engineer's ingenuity. The latter come off fairly well however.

In G sharp minor. *Anatole Kitain.* C-69569—\$.1. [**f\$\$.].

KITAIN plays cleanly and with deft articulation, but he is hampered by blasty reproduction.

RAMEAU, JEAN PHILIPPE

OPERAS

CASTOR ET POLLUX

Air de Thélaïre. *Jane Laval, soprano, with orchestra conducted by Bigot.* C-4125—\$.75. [*f\$\$.].

AN INTELLIGENT singer, Laval is hampered by a tight, insecure voice. The recording is fair.

LES FÊTES D'HEBÉ

Musette and Tambourin. *Arthur Fiedler conducting the Boston "Pops" Orchestra.* V-4431-2—\$.1.50. [**ffff\$]. *F. Ruhlmann conducting an unidentified orchestra.* C-17131—\$.75. [**ffff\$].

THERE is a sharp discrepancy in price here, but the recommendation of the Fiedler is justified not only by its superior quality but also by the sounder value of the companion material on the two disks (Rameau and Léclair). Fiedler uses the Mottl

scoring to excellent advantage, and his fine orchestra is splendidly reproduced.

Tambourin only. *Landowska, harpsichord.* V-1199—\$.75. [*ffff\$]. *Anna Linde, harpsichord.* D-25012—\$.75. [*f\$\$.].

BAD surface and feeble recording are impediments to the enjoyment of Landowska's sensitive performance. Linde's playing is also poorly recorded, but the deprivation is slight.

PLATÉE

Minuet. *Fiedler and the Boston "Pops" Orchestra.* V-4431—\$.75. [**ffff\$]. A TYPICAL example of the conduc-

tor's deftness and musicality, excellently recorded.

SUITE FOR HARPSICHORD

In E minor. *Landowska.* V-Set 593—\$.3.50. [**ffff\$].

THIS suite includes two of the better known short works of Rameau—"La villageoise" and "La rappel des

oiseaux"—not otherwise available on American records. Landowska's performance is the acme of grace and full of brilliant nuance. It is expertly recorded.

MISCELLANEOUS PIECES

Cupis, la. Georges Barrère, flute, Carlos Salzedo, harp, and Horace Britt, cello. V-1976—\$.75. [**ff\$\$.]

I DO NOT care for the substitution of the harp for the clavecin for which this piece and the others on V-1975-6 were written. However, each of the players is an accomplished musician, and the recording is good.

Gavotte variée. Julio Oyanguren, guitar. C-17118—\$.75. [**f\$\$.] Léon Kartun, piano. D-25943—\$.75. [*f\$\$.].

I CAN advance no sound reason for buying either of these, even though the music is charming. Oyanguren's guitar is more often out than in tune, and Kartun's piano is jangly.

Indiscrète, l'. Ars Rediviva. V-12490—\$.1. [**ff\$\$.] Barrère, Salzedo, Britt. V-1975—\$.75. [**f\$\$.].

THE three gentlemen of the Ars Rediviva group (E. Ortmans and Dominique Blot, violins, and Claude Crussard, harpsichord) perform with exceptional skill and sensibility. One suspects that the results they produce are a good deal closer to the composer's intentions than those of the somewhat *ersatz* harp, flute, and cello ensemble.

Joyeuse, la. Landowska. V-15179—\$.1. [**ffff\$\$.]

Menuet majeur, mineur. Landowska. V-15179—\$.1. [**ffff\$\$.]

IN BOTH of these (as well as the other items listed below, which may be found on V-15179) the possibili-

ties of the harpsichord for tonal variety and dynamic differentiations are wonderfully employed. The reproduction, too, is exceptional.

Pantomime, la. Ars Rediviva. V-12490—\$.1. [**ffff\$\$.] Barrère, Salzedo, Britt. V-1975—\$.75. [**f\$\$.].

THE points set forth in the discussion of "L'indiscrète" are also applicable here.

Poule, la. Landowska. V-15179—\$.1. [**ffff\$\$.]

LANDOWSKA's consummate artistry has given us few more delightful experiences than this humorous, picturesque recreation of Rameau's conceit. The clucking of the hen is brilliantly palpable in the fine recording.

Rameau, la. Ars Rediviva. V-12490—\$.1. [**ffff\$\$.]

CRUSSARD's excellent ability as a harpsichordist is especially evident in this piece.

Sauvages, les. Landowska. V-15179—\$.1. [**ffff\$\$.]

Tambourins. Barrère, Salzedo, Britt. V-1976—\$.75. [**f\$\$.].

THESE pieces are not further identified, but neither is the famous "Tambourin" from *Les Fêtes de Hebbé*. The playing is capable.

Timide, la. Barrère, Salzedo, Britt. V-1975—\$.75. [**f\$\$.].

Tricotets, les. Landowska. V-15179—\$.1. [**ffff\$\$.]

RAVEL, MAURICE

CONCERTOS FOR PIANO

1930-31. *Marguerite Long, with orchestra conducted by the composer.* C-Set 176—\$.3.50. [**ff\$\$.].

THE pianist's smooth-flowing, facile technique is admirably suited to this work, and the support she receives from the orchestra directed by Ravel is workmanlike enough. However, the recording is only passable.

1930-31 (For left hand only). *Alfred Cortot, piano, and the Paris Conservatory Orchestra conducted by Charles Munch.* V-Set 629—\$.2.50. [**ffff\$\$.].

CORTOT's bold, strong technique and his vital musicianship make an absorbing thing of this music. Doubters will contend that his right hand

could, under the cover of recording, strike a chord or two, but that improbable evasion would hardly reduce the wonder of his accomplish-

ment. Munch leads his orchestra vigorously, and the recording is splendidly full.

WORK FOR HARP, STRINGS, FLUTE, AND CLARINET

Introduction and Allegro. *Lily Laskine, harp, and the Calvet Quartet.* V-4509-10—\$1.50. [*ffff\$]. *Laura Newell, harp, and the Stuyvesant Quartet.* C-Set X167—\$2.50. [**fff\$]. DESPITE the simultaneous release of these two items, the Laskine version.

is several years older than the Newell one. However, it is also a performance of greater atmosphere and flexibility, more responsive to the idiom of the music. My own preference would be for the former, despite flaws in the reproduction.

OPERA

L'HEURE ESPAGNOLE

Complete opera. *Georges Truc conducting a cast that includes J. Krieger (Concepcion), Louis Arnould (Gonzalve), Raoul Gilles, I. Aubert, and Hector Dufranne.* C-Set Op. 14—\$7.50. [*ff\$\$.]

TRUC's direction of this score and the high capability of the singers result in a bright and witty recreation

of Ravel's enchanting score. Altogether the performers almost transcend the limitations of the phonograph in giving dramatic reality to the score and text. The recording is not comparable in color or amplitude to the norm of today, but it is satisfactorily clear and understandable.

ORCHESTRAL WORKS*

Bolero. *Piero Coppola and the Grand Orchestre Symphonique de Paris.* V-Set 793—\$2.50. [***fff\$]. *Mengelberg and the Concertgebouw Orchestra of Amsterdam.* C-Set X22—\$2.50. [*ffff\$]. *Fiedler and the Boston "Pops" Orchestra.* V-Set 552—\$2.50. [***ff\$\$.] *Stokowski and the All-American Youth Orchestra.* C-Set X174—\$2. [****f\$\$.]. *Koussevitzky and the Boston Symphony Orchestra.* V-Set 352—\$2.50. [**ff\$\$.]. *Walter Goehr and orchestra.* V-36214—\$.75. [**f\$\$.]. *Paul Minsart leading the Paris Symphony Orchestra.* D-20074—\$.50. [*f\$\$.]. *Fray and Braggiotti, duo-pianists.* V-24563—\$.50. [**f\$\$.]. THOUGH this numerous collection does not include Ravel's own version on Polydor, the recent appearance of the Coppola album conveys many of the points made in that performance. It is, for one thing, the only

four-sided version on twelve-inch disks other than the Mengelberg, and emphasizes the measured stately pace that the composer preferred. Thus one hears in it much more of the menace and intensity of the music than in any of the other versions, especially as the Mengelberg records are now outmoded. However, not all of the solo players can sustain their parts at this speed, and those who prefer a more brilliant if less impressive treatment will find the Fiedler least offensive. It is as incisive and well-balanced an example of recording as one could hear and is measurably less sensationalized than the Stokowski (in which, too, the individual wind-instrument soloists are not always reliable). The Koussevitzky is now surpassed, as a recording, by both of the preceding ones, and it has

*Piano works that have been orchestrated by the composer and are more widely known from symphony than recital program are listed here, in contrast to the prevailing practice in this volume. The original versions will be found also in the section devoted to Ravel's piano works.

the same fault of crowding the music into a specific number of sides (three) as the Fiedler and the Stokowski (four ten-inch). The other issues are travesties in various degrees of Ravel's score, including a piano treatment of this greatest of all orchestral exercises and reductions both in length and instrumentation by Goehr and Minssart.

Daphnis et Chloé, Suite No. 1. *Piero Coppola and the Paris Conservatory Orchestra.* V-11882—\$1. [*ff\$\$.] THIS is studio recording, and not very good of its type. However, there is no other available version of the "Nocturne" and "Danse Guerrière," and Coppola's treatment of the two is attractively fanciful.

Daphnis et Chloé, Suite No. 2. *Koussevitzky and the Boston Symphony Orchestra.* V-7143-4—\$2. [*fff\$\$.] *Ormandy and the Philadelphia Orchestra.* V-Set 667—\$2.50. [***f\$\$.] *Gaubert and the Straram Orchestra.* C-Set X32—\$2.50. [*fff\$\$.]

WHY Koussevitzky's performance of this work, one of the classics of his long association with the Boston Symphony, should not have been preferred for the re-recording assigned to Ormandy is a mystery impenetrable to me. Even the old Koussevitzky has far more detail and imaginative coloration than the new Ormandy, which is loud, flashy, and thoroughly undistinguished. I would certainly not consider the amount of sound it contains preferable to the kind of sound to be heard from Koussevitzky. The Gaubert is inferior to both as a recording, though it has more accent and detail than the Ormandy.

Fox-trot. *Orchestra conducted by Coppola.* V-9306—\$1. [*f\$\$\$].

THIS misapprehension is equally discreditable to Ravel, Coppola, and Branga, who made the arrangement. It bears the title "Dream of a Naughty Boy," which may, for all

one knows, refer to the composer. The recording is execrable.

Ma Mère l'Oye. *Coppola and the Paris Conservatory Orchestra.* V-Set 693—\$2.50. [**ff\$\$.] *Howard Barlow and the CBS Orchestra.* C-X151—\$2.50. [**f\$\$.] *Damrosch and the New York Symphony Orchestra.* C-Set 74—\$3.50. [*f\$\$\$]. *Pierné and the Orchestra of the Concerts Colonne.* D-25319-20—\$1.50. [*f\$\$.].

DESPITE its high number in the Victor listing the recording is not so recent as that fact would suggest. It is inferior in clarity to Columbia's (though there is a good deal of shrillness and unsatisfying opacity in that recording), but Coppola's feeling for the music is indeed redeeming. Barlow's disposition to the metronomic is out of style here, and his orchestra does not have the solo players to do the prominent woodwind passages complete justice. Both the Pierné (which is well-conducted) and the Damrosch (which is not) are outdated. Indeed the latter will probably soon be withdrawn from the catalogue.

Miroirs: *Alborada del gracioso.* *Ormandy and the Minneapolis Orchestra.* V-8552—\$1. [*f\$\$.].

FOR such a work of orchestral virtuosity as this, the recording is weakish—insufficiently defined and lacking brilliance of coloration. Moreover Ormandy approaches it in the best military band tradition; but this is hardly "Under the Double Eagle."

Pavane pour une Infante défunte. *André Kostelanetz and an unidentified orchestra.* C-7361—\$1. [*ff\$\$.] *Freitas-Branco and an unidentified orchestra.* C-68066—\$1. [*ff\$\$.] *Pierné and Concerts Colonne Orchestra.* D-25416—\$75. [*ff\$\$.] *Coppola and the Continental Orchestra.* V-9306—\$1. [*f\$\$\$].

THE interest of Kostelanetz in this work is very likely traceable to its prominence as the popular song

"The Lamp Is Low" a few years ago. He uses a touched-up version of Ravel's orchestration, almost glue-like in its consistency but also smooth and well-sounding. The performance and recording are decidedly superior to any of the other versions, of which the Freitas-Branco is automatically in the collection of anyone who owns the Long-Ravel version of his concerto.

Rapsodie Espagnole. Stokowski and the Philadelphia Orchestra. V-8282-3—\$2. [*ff\$\$.]. Pierné conducting the Orchestra of the Concerts Colonne. D-25321-2—\$1.50. [*ff\$\$.].

THOUGH this is one of the most representative of Stokowski's interpretations, the recording hardly suggests the qualities of the Philadelphia Orchestra in its prime. However, it is far superior to the combination of Pierné and the Concerts Colonne Orchestra, though the conductor manifests a strong feeling for the music and communicates a good deal of it to the orchestra.

Tomeau de Couperin, le. Coppola conducting the Paris Conservatory Orchestra. V-12320-1—\$2. [*ff\$\$.]. Minuet only. Gaubert and the same orchestra. C-67637—\$1. [*ff\$\$.].

THERE is a good deal of skill and character in this performance by Coppola, though only a portion of it is converted into sound music-making by the recording engineers. Its principal weakness is thinness of sound, especially in the higher frequencies. The Gaubert excerpt is even more afflicted by this same ailment.

PIANO WORKS

Gaspard de la nuit. Walter Gieseking. C-Set X141—\$2.50. [*ffff\$\$.].

GISEKING's flair for this music is familiar enough, but the magnificence of his technical powers, the wide range of his dynamic scale, and the variety of his tonal colors are ever-astonishing. The recording

Valse, la. Pierre Monteux and the San Francisco Orchestra. V-Set 820—\$2.50. [**ff\$\$.]. John Barbirolli and the New York Philharmonic-Symphony Orchestra. C-Set X207—\$2.50. [*f\$\$.]. Serge Koussevitzky and the Boston Symphony Orchestra. V-Set 7413-4—\$2. [*ffff\$\$.].

Both the Monteux and Barbirolli versions are a decade newer than the Koussevitzky, but I would not surrender the last of these, if I owned it, for either of the others. The Monteux is a sound, idiomatic performance and a well-recorded one, but his band is as far, qualitatively, from Commonwealth Avenue as it is geographically, and the marvel of rich glowing sound which Koussevitzky evokes, the sweeping orchestral masses and meticulous discipline remain unique, if much less palpable than they seemed when the recording was new. Barbirolli's treatment of the score is as light and volatile as a bride's first cake, due in part, undoubtedly, to the disastrously bad recording contrived for him by Columbia. It is both sharp-edged and blurred at the same time, a combination of attributes which, at least, is unique.

Valses nobles et sentimentales. Coppola and the Paris Conservatory Orchestra. V-11727-8—\$2. [*ff\$\$.].

THOSE who care for the orchestral version of these dances will find Coppola's treatment thoroughly animated, firmly rhythmic, and musical. The recording is not overpowering, but it has sturdy basic qualities.

is excellent. Those who prefer "Ondine" without "Le Gibet" may find it coupled with Debussy's "Poissons d'Or" on Columbia 69020. The performance and recording sound identical to my ear with the version in the complete set.

Jeux d'eau. Cortot. V-7729—\$1.
[**ffff\$].

DESPITE the age of the recording (seven years is a conservative estimate of its career in the catalogue) it is still a surprisingly usable vehicle for Cortot's satisfying musicianship and versatile pianism. It remains a superlative example of stylistic understanding.

Miroirs: Alborada del gracioso. Giesecking. C-17137—\$.75. [**ffff\$]. *Sanromá.* V-4425—\$.75. [**ffff\$].

TO ENHANCE the superb imaginative prowess of Giesecking is a recording job of exceptional fidelity and distinctness. The pianist's superb rhythmic feeling is also an element of impressive effectiveness. Sanromá's performance is measurably more prosaic and not nearly so well-reproduced.

Pièce en forme de habanera. Mieczyslaw Münz. D-20301—\$.50. [**ffff\$].

ALTHOUGH this was originally a wordless song, it is better known either in its adaptation for violin and piano (see p. 324) or for piano alone. Münz performs tastefully,

and the recording is better than the Decca average.

Sonatine. Cortot. V-7728-9—\$2.
[**ffff\$]. *Casadesus.* C-Set X179—
\$2. [**ffff\$].

THOUGH Casadesus has the benefit of a recording technique ten years more advanced than Cortot's, there is no vast schism in the eventual results. Indeed, though the sound produced by Cortot is less suggestive of an actual piano than one hears from Casadesus, there is, paradoxically, more definition and clarity in his playing.

Tombeau de Couperin, le (Minuet only). Casadesus. C-17216—\$.75. [**ffff\$]. THE pianist's highly refined conception of this excerpt is minimized by the blurry recording.

Valses nobles et sentimentales. Casadesus. C-Set X194—\$2. [**ffff\$].

ONE could scarcely ask for a more equitable blend of suavity and virtuosity than Casadesus musters for this music. The recording is a little deficient in power, but it has good clarity.

QUARTET FOR STRINGS

In F. Budapest Quartet. C-Set 425—\$4.50. [**ffff\$]. *Pro Arte Quartet.* V-Set 400—\$4.50. [**ffff\$].

PURISTS may contend that there is a measure of sophistication and fantasy in the Pro Arte version which the Budapests lack, but one can

hardly contend that the body of sound the latter quartet produces, the buoyancy and power of its rhythmic feeling, could be detrimental to any work. On a basis of recording, the advantage is impressively in its favor.

SONGS

Don Quichotte. Martial Singher, baritone, with orchestra directed by Piero Coppola. V-4404-5—\$1.50. [**ffff\$].

THERE is all-around excellence in this performance, though the material hardly warrants it. The recording is good.

Ronsard à son âme. Singher with orchestra directed by Coppola. V-4405—\$.75. [**ffff\$].

SEE entry above.

Shéhérazade: La flute enchantée and L'indifférent. Suzanne Cesbron-Viseur with unidentified orchestra and conductor. D-20537—\$.50. [**ffff\$]. *Rose Walter with an unidentified orchestra and conductor.* C-DB1301—\$.75. [**ffff\$].

BY THE criteria recognized in this volume, Cesbron-Viseur's singing in the original tongue is distinctly a bargain; but so far as "La flute enchantée" (the only excerpt in-

cluded on her disk) is concerned Walter is infinitely the better singer and more understanding artist. However, she uses an English text. Her voice is excellently reproduced, Cesbron-Viseur's quite inadequately.

Trois chansons. Chanteurs de Lyon con-

*ducted by Léon Vietti. C-9136-\$1.
[**fff\$].*

THIS is a superlative job of singing as well as an excellent one of reproduction. All the ingenuity of the scoring and inflection of the text is clearly reproduced.

VIOLIN AND PIANO WORKS

Kaddisch. *Yehudi Menuhin, violin, with Marcel Gazelle, piano. V-1587-\$1. [**fff\$].*

MENUHIN responds to the stimulus of this music with admirable fervor and tonal eloquence. The recording is good.

Pièce en forme de habanera. *Szigeti. C-68922-\$1. [**fff\$]. Elman. V-1592-\$7.50. [*f\$].*

FROM the very first note, which Elman attacks with thoroughly inappropriate gusto, Szigeti has the advantage. Moreover it is one that

is steadily increased as the work progresses. The fine sensitivity of his dynamics is especially well-reproduced.

Tzigane. *Jascha Heifetz and Arpad Sandor. V-8411-\$1. [**fff\$].*

IMMACULATE tone, impelling rhythmic feeling, and arousing imaginative response are all ordered by Heifetz's remarkable technique and innate artistry. The results truly defy challenge, especially as they are splendidly reproduced.

REFICE, LICINIO

Ave Maria. *Claudia Muzio with orchestra conducted by the composer. C-9113-\$1. [**fff\$].*

UNLIKE any other composer in this volume, Refice has been recorded exclusively by one singer, Muzio, and owes his place here wholly to her interest in his music. She makes much of its neo-Puccinism, curving the melodic line sensuously with her superb voice and sound artistry. The

recording of all the items is surprisingly good, and admirably adapted, in texture and volume, to the needs of the material.

Cecilia: L'Annuncio; Morte de Cecilia. *Muzio, with orchestra conducted by the composer. C-Set XII12-\$2.50. [**fff\$].*

Umbra di Nube. *Muzio. C-9113-\$1. [**fff\$].*

REGER, MAX

Suite for Violin and Piano in A minor; Air. *Stefi Geyer, violin. D-25763-\$7.50. [*f\$].*

GEYER's thinnish tone is not amplified by the poor recording.

Unaccompanied Suite for Cello. *Emanuel Feuermann. C-Set XI52-\$2.50. [**fff\$].*

THE full, vibrant tone of Feuermann and his astonishing virtuosity of hands and mind perform the amazing feat of animating this dubious material. There are, moreover, few more impressive reproductions of the instrument's sound than this.

SONGS

Variations and Fugue on a Theme by Mozart, opus 132. Karl Böhm conducting the Saxonian State Orchestra. V-Set 821—\$4.50. [**ff\$\$].

IT MAY be said of Reger that he is a composer whose name sounds the same either backwards or forwards, and whose music often has the same trait. That would not apply to this piece except in a general way, for the fugue, at least, attains a climax. However, the variations are difficult going even for a conductor of Böhm's great gifts; and interesting music does not come. The playing is first-rate, the recording strongly colored, richly resonant.

Mariä Wiegenlied. *Ria Ginster, soprano, and Gerald Moore, piano.* V-8763—\$1. [**ff\$\$]. *Kerstin Thorborg, alto, and Leo Rosenek.* V-2133—\$.75.

[**f\$\$.] *Claudia Muzio, soprano, with orchestra.* C-4135—\$.75. [**ff\$\$].

It is difficult to urge any one of these on the purchaser, for each has strong and weak points. Ginster and Thorborg use the authentic text, and both pianists are preferable to the orchestra supporting Muzio. However, the latter has more tonal charm than either of the others.

Waldeinsamkeit; Zum Schlafen. *Maria Müller, with Ivor Newton at the piano.* V-15218—\$1. [**ff\$\$].

THIS is distinctly better singing than Müller's average at the Metropolitan, though she still has not mastered her upper tones. However, the treatment is thoroughly musical, the reproduction of voice and piano admirably balanced.

RESPIGHI, OTTORINO

BALLET

Boutique fantasque, Ia. *Goossens and the London Philharmonic Orchestra.* V-Set 415—\$3.50. [**ff\$\$]. *Walter Goehr and the London Philharmonic Orchestra.* C-69212—\$1. [**ff\$\$]. *Julian Clifford and the Decca Symphonies Orchestra.* D-25535—\$.75. [*ff\$\$].

GOOSSENS offers virtually the whole

ballet in his performance, an authenticity made more welcome by the spirit and incisiveness of the playing. The recording is good. Goehr and Clifford present virtually a parallel series of excerpts. The former has the advantage not only of a more capable orchestra but also of better recording.

ORCHESTRAL WORKS

Birds, The. *Désiré Defauw conducting the Brussels Royal Conservatory Orchestra.* C-Set X108—\$2.50. [*ff\$\$].

DEFAUW's conducting duplicates, in wit and sympathy, the ingenuity of Respighi's elaboration of these old pieces by Pasquini, de Gallot, and Rameau. The recording is not remarkably powerful, but the tone quality is excellent.

Feste Romane: L'Ottobrata. *Lorenzo Molajoli conducting the Milan Sym-*

phony Orchestra. C-69017—\$1. [*f\$\$.]

Most of Molajoli's work on records is operatic, but he has ample personality to animate this uncomplex work (only the third section of the suite is recorded). The recording is not up to present standards.

Fountains of Rome. *John Barbirolli conducting the New York Philharmonic-Symphony Orchestra.* V-Set 576—\$2.50. [*ff\$\$]. *Frieder Weissmann conducting an unidentified orchestra.*

D-25375-6—\$1.50. [*ff\$\$.]. *Molinari and an unidentified orchestra.* D-25841-2—\$1.50. [*ff\$\$.].

THE schooling in this work that the Philharmonic received under Toscanini is implied in the brilliance of its recorded performance, though Barbirolli can be endorsed for the animation he imparts to it. The reproduction is excellent. Neither of the cheaper editions can be considered as competitive, though the Weissmann is a trifle less noisy and indistinct than the Molinari.

Old Dances and Airs—Suite No. 2. Barbirolli and the New York Philharmonic-Symphony Orchestra. V-17558—\$1. [*ff\$\$.].

A THOROUGHLY applaudable performance by Barbirolli and his orchestra, expertly reproduced.

Pines of Rome. Coppola and the Paris Conservatory Orchestra. V-11917-8—\$2. [*ff\$\$.]. *Molajoli and the Milan Symphony Orchestra.* C-

17060-2—\$2.25. [*ff\$\$.]. *Ettore Panizza conducting the Milan Symphony Orchestra.* D-20146-7-8—\$1.50. [*ff\$\$.].

CONTEMPORARY recording would be a boon to the enjoyment of the orchestral values in this music, but that is something to which none of these versions can lay claim. The Coppola is the least bad, though his conducting is not as incisive nor personalized as Panizza's. The Molajoli is deficient in all respects. *Rossiniana. Beecham and the London Philharmonic Orchestra.* C-Set X56—\$2.50. [*ffff\$\$.].

BY SOME procedures this might be listed under the composer's name rather than that of the orchestrator, but one can argue, also, that Respighi's part in the accomplishment is a predominant one. In any case Beecham spurs his orchestra to prodigies of disciplined virtuosity. The recording is good.

PIANO WORKS

Notturno. Sanromá. V-15861—\$1. [*ff\$\$.].

THERE is more metal and wood in Sanromá's tone than I prefer, but

he is sensitive to the atmosphere of the music. The recording is strong and resonant.

SONGS

Nebbie. Donald Dickson. V-2024—\$.75. [*ff\$\$.].

FORCED tone and garbled enunciation of the text, when added to a salon orchestra background, do not satisfy

my estimate of this song's quality. The recording is good enough to make the singer's poor production insistently audible.

REYER, ERNEST

OPERA

SIGURD

Ésprits gardiens. Georges Thill, with orchestra conducted by Bigot. C-9147—\$1. [*ff\$\$.].

THILL's voice is in splendid shape here, and he uses it with energy and discretion. The recording is good.

Salut, splendeur du jour: O palais radieux. Marjorie Lawrence, with the Pasdeloup Orchestra conducted by Piero

Coppola. V-15892—\$1. [*ff\$\$.].

THERE is less edge on Lawrence's tones here than in records she has made since her Metropolitan debut, and good, musical management of the material. The orchestra under Coppola is pleasantly ample, the recording quite good.

REZNIČEK, EMIL VON

OPERA DONNA DIANA

Overture. Stock and the Chicago Symphony Orchestra. C-11606—\$1. [**f\$\$.]. Blech and the Berlin State Opera Orchestra. V-11910—\$1. [**f\$\$.]. Unidentified orchestra conducted by Robert Heger. D-25722—\$75. [*f\$\$].

THE calendar advantage is all with Stock here, and the work is one which hardly needs more than be-

lievable recording to transform it into vigorous life. There is a good deal of animation in the playing under Blech, though not all of it is translated into music by the reproduction. To judge from this disk, Heger added several unscored sandpaper blocks to the scoring—the equivalent, in any case, is heard from the disk.

RIMSKY-KORSAKOFF, NICOLAS

OPERAS COQ D'OR

Suite. Goossens and the London Philharmonic Orchestra. V-Set 504—\$3.50. [***fff\$\$.]. Introduction and Cortège only. Pierné conducting the Orchestra of the Concerts Colonne. D-25382—\$.75. [*f\$\$.]. Cortège only. Monteux and the San Francisco Orchestra. V-18161—\$1. [***fff\$\$.]. Fiedler and the Boston "Pops" Orchestra. V-4526—\$.75. [***ff\$\$.].

HIGHLY satisfactory is the only equitable description for the Goossens performance. The music is appraised with musicianly sensitivity, and the recording, if not overwhelming, is well-proportioned. Pierné has no such mechanical assistance, to the considerable detriment of his vigorous treatment of the two excerpts. The "Bridal Procession" is forcefully projected by Monteux, with proper rhythmic stability and dynamic variety. He has not the clangorous brilliance of Fiedler on his side, but beyond that element there is little merit in the playing of the Boston "Pops" band.

Hymn to the Sun. Miliza Korjus, with Barnabas von Geczy's orchestra. V-12021—\$1. [**ffff\$\$.]. Pons. V-17232—\$1. [**ff\$\$.]. Eidé Noréna, with orchestra. D-20115—\$.50. [**f\$\$.]. Pagliughi. D-29018—\$1. [**f\$\$.]. Maria Kurenko. C-213—\$.75. [*f\$\$.]. Fritz Kreisler. V-15487—\$1. [**ff\$\$.]. Mischa Elman. V-7392—\$1. [**f\$\$.]. DESPITE Korjus' use of a German text, her voice and the orchestra that supports it are closer to an ideal standard than any of the competitive versions. Both Pons and Noréna sing in French, neither with the vocal distinction of Korjus. The wide difference in price is more than justified by the superior recording of Pons and the better orchestra which supports her. However, Noréna's effort is an admirable one. Pagliughi is very satisfactory in the florid sections but depressing (in Italian) elsewhere. I wish Kurenko's vocal resources were more substantial, for she uses the Russian text. However, none of the alternatives can offset

the merits of Korjus, even if she breathes in virtually every measure. Of the two transcriptions, I have a comparative respect for the Kreisler, since it is related, at least, to the aria

itself. Elman plays as though the music were written for the express purpose of following *Zigeunerweisen*.

IVAN THE TERRIBLE

Storm Music. *Coates and the London Symphony Orchestra.* V-11454—\$1. [*ff\$\$].

THE recording is weak and ill-defined, but the impetus of Coates cannot be denied.

Prelude, Act III. *Stokowski and the Philadelphia Orchestra.* V-17502—\$1. [***ff\$\$].

AN INCISIVE, well-controlled performance, impressively played and vividly reproduced.

MAY NIGHT

Overture. *Coates and the London Symphony Orchestra.* V-11424—\$1. [*ff\$\$].

THERE is slightly more clarity and impact in this recording than in the one above, though hardly enough to endorse it as a brilliant specimen of reproduction. But again the conductor's feeling for the music is a factor of transcendent importance.

Song of the Village Mayor. *Choir of the Red Army.* C-4215—\$.75. [**ff\$\$].

I AM NOT prepared to vouch for the

authenticity of this arrangement, but the singing is inspiring, the recording good.

Slumber Song. *Irene Jessner, with orchestra conducted by Bruno Reibold.* V-17559—\$1. [**ff\$\$].

JESSNER'S voice occasionally has an unpleasant edge on this disk, but her singing is otherwise conscientious. She uses a French text. The orchestra is not as large as it might be, but the recording is excellent.

MLADA

Cortège. *Coates and the London Symphony Orchestra.* V-11443—\$1. [*ff\$\$].

THIS is distinctly the best in this particular series of Coates record-

ings, combining ringing, sonorous orchestral tone with an admirable stride and energy of performance. It is altogether a desirable disk.

SADKO

Berceuse. *Nina Koshetz.* V-9233—\$1. [*ff\$\$].

THAT this recording is a dozen years old has its indubitable effect on the amount of voice and orchestra that is heard, but it also yields a marked increment in vocal quality relative to Koshetz's present resources. A beautiful job of singing, even if the reproduction is thinnish.

Chanson Indoue. *Gigli, with orchestra.* V-1570—\$.75. [**ffff\$]. **Tauber.** D-25759—\$.75. [*f\$\$.] **Ninon Vallin.** D-25318—\$.75. [**ff\$\$.] **Branzell.** D-

25115—\$.75. [**ff\$\$.] **Galli-Curci.** V-1524—\$.75. [*f\$\$.] **Maria Kurenko.** C-213—\$.75. [*f\$\$.] **Don Cossack Choir.** C-7342—\$1. [**f\$\$.] **Boston "Pops" Orchestra.** V-4303—\$.75. [**ff\$\$.] **Kreisler.** V-1981—\$.75. [**ff\$\$.] **Gregor Piatigorsky, with Karol Szreter, piano.** D-20153—\$.50. [*f\$\$.]

DESPITE the evidence of the listings above, this aria was actually written for tenor. How it became the property of sopranos and contraltos no one will ever know. To cap the sur-

prises, Gigli delivers a beautifully suave and continent performance, although in Italian. Tauber's, in German, is neither continent nor beautiful. Among the women I recommend either Vallin or Branzell (depending on one's preference of register), for both are splendidly sung. In the Galli-Curci the introduction is abbreviated, and Kurenko is beset by a persistent tremolo. The instrument-

tal transcriptions are all well played, but the Piatigorsky suffers from mediocre recording.

Song of the Viking Guest. Chaliapin, with orchestra. V-6867—\$1. [*ffff\$\$.] HERE is a treasurable experience for lovers of impassioned dramatic singing. They must also have a knack for ignoring a noisy surface, but the reward, in artistry and poignance, is worth the effort.

SNEGOUROTCHKA

Dance of the Tumblers. Coates and the London Symphony Orchestra. V-11454—\$1. [*ffff\$\$.]
ALTHOUGH he does not have too

much assistance from the recording, this performance, rushing, vital, incisive, represents Coates at very nearly his best.

THE TSAR'S BRIDE

Marthe's Aria. Korjus, with orchestra directed by Bruno Seidler-Winkler. V-12021—\$1. [**ff\$\$.]

THE singer's use of a German text diminishes the authenticity of this performance, but it is otherwise fluent and musical. Korjus has a tendency to breathe in the wrong places, a trait which sometimes

leaves the conductor suspended in mid-phrase. The recording is good. **Song of the Bride.** Menuhin. V-7599—\$1. [*ffff\$\$.]

MENUHIN uses an arrangement by Franko that does not much suggest the vocal character of this music. He plays it with impelling tone, but the net result is a violin piece.

TSAR SULTAN

Flight of the Bumble Bee. Stock and the Chicago Symphony Orchestra. V-6579—\$1. [*ff\$\$.]. Pierné and the Orchestra of the Concerts Colonne. D-25486—\$.75. [*f\$\$.]. Willy Ferriero conducting the E.I.A.R. Orchestra. D-25948—\$.75. [*f\$\$.]. Harty and the Halle Orchestra. C-67743—\$1. [*ff\$\$.]. Heifetz. V-1645—\$.75. [*ffff\$\$.]. Szigeti. C-7304—\$1. [*ff\$\$.]. Casals. V-7193—\$1. [*ff\$\$.]. Anatole Kitain. C-69272—\$1. [*ffff\$\$.].

THAT the Stock version leads all the rest may be attributed to the circumstance that it is the only orchestral

performance to enjoy comparatively modern reproduction. Pierné's incisive job and the very musical one of Harty are both embarrassed by inferior reproduction. Among the transcriptions, I prefer Heifetz's for its truly amazing bite and clarity. Szigeti has even more feeling for the music, but not the skill to articulate it. As for the Casals, it is one of the few inadequate performances by him known to this writer. Kitain plays his transcription in the spirit of Lopez's "Nola" and with about equal artistic results.

ORCHESTRAL WORKS

"Antar" Symphony, No. 2. Coppola and the Paris Conservatory Orchestra. V-Set 210—\$.350. [*ff\$\$.]

THE recording is not impressively contemporary, nor is Coppola's feeling for the score very communica-

tive. However, it is energetic, well-reasoned playing.

Capriccio Espagnole. John Barbirolli and the Philharmonic-Symphony Orchestra. C-Set X-185—\$.250. [*ff\$\$.]. Fiedler and the Boston "Pops" Or-

chestra. *V-11827-8-\$2.* [**f\$\$.] *Pierné and the Concerts Colonne Orchestra.* *D-25363-4-\$1.50.* [**ff\$\$.]

AS THE most recent recording of this group the Barbirolli version automatically takes precedence over the other two, especially as he brings more artistic feeling to the undertaking. The Fiedler performance is vivacious but unstable. Pierné has as worth while an estimate of the music as the others, but he is given little support by the engineers.

Grande Pâque Russe. *Stokowski and the Philadelphia Orchestra.* *V-7018-9-\$2.* [**ff\$\$.] *Band of H.M.S. Grenadier Guards.* *D-25649-\$7.50.* [**f\$\$.]
SUCH a recording classic as Stokowski's "Grand Pâque Russe" does not yield its place easily. It remains a superlative instance of his recreative fervor and a sturdy example of recording technique. The band version has little to offer, either as performance or recording.

Scheherazade. *Stokowski and the Philadelphia Orchestra.* *V-Set 269-\$6.50.* [**ffff\$\$.] *Rodzinski and the Cleve-*

land Orchestra. *C-Set 398-\$5.50.* [**ff\$\$.] *Kolar and the Detroit Symphony Orchestra.* *D-Set 162-\$4.50.* [**ff\$\$.] *Dorati and the London Philharmonic Orchestra.* *V-Set 509-\$5.50.* [**f\$\$.] *Cloéz and an unidentified orchestra.* *D-25561-\$4.50.* [**\$\$.]

WITH the exception of the imported Decca, all of these have appeared since the Stokowski release. Nevertheless it retains a substantial edge, as performance and recording, above all of them. The Rodzinski is the most serious challenger, but the orchestra (although well-recorded) does not spring from the disks as forcefully as the Philadelphia. The surprise among the others is the Kolar-Detroit performance, which is personalized and energetic, also well-recorded. However, he does not vitalize the music as either Stokowski or Rodzinski do. The Dorati performance is pallid and well-recorded, the Cloéz colorful and ill-sounding.

SONGS

Rose and the Nightingale, the. *Rosa Ponselle, soprano.* *V-16451-\$1.* [**ff\$\$.] *Germaine Cernay.* *D-20579-\$5.00.* [**ff\$\$.] *Vladimir Rosing.* *D-29047-\$1.* [*f\$\$.] *Josephine Antoine, soprano.* *C-17285-\$7.50.* [**f\$\$].

THIS is, to my knowledge, the last good record by Ponselle and one that had no precedent for five years or so in her output. Her voice is in excellent shape, and she sings the song with fine sensitivity. The Cernay effort is musically enough, but her voice is thinnish, the reproduction poor. It is also deplorable that

Rosing's approach to the song is excessively lugubrious, his voice sprinkled with cracks, and the recording unmercifully noisy. The Antoine is well-reproduced, but that only increases the edgy, whistly shrillness of her tones.

Southern Night. *Rosing.* *D-29047-\$1.* [*f\$\$.]

I REGRET that I cannot find any kinder words for this interpretation than for its partner above. Both are distinctly below Rosing's excellent average.

RONALD, SIR LANDON

Oh, Lovely Night. *Kirsten Flagstad.* *V-1890-\$7.50.* [**ffff\$\$.]

FLAGSTAD showers a plenitude of lovely tone on this song, but it hardly

flowers under that benison. Edwin McArthur is the pianist, and the recording is excellent.

ROSENmüLLER, JOHANN

*Sonata in E minor (edited by Crussard). Ars Rediviva directed by Claude Crussard, with Noemie Pierront, organ. V-12489—\$1. [**fff\$]. THIS exceptional material is illuminated by a treatment of splendid dig-*

nity and surpassingly fine tonal qualities. In place of Crussard, the harpsichordist in other performances of this group, the instrument is capably played by M. de Lacour.

ROSENTHAL, MORIZ

*Carnaval de Vienne. Played by the composer. D-25839—\$.75. [**fff\$].*

ROSENTHAL has not neglected to provide himself with patterns to exhibit his finger skill, but there is also outlet for his musicianship and taste. The recording is poor, but there is high quality in the playing.

*Papillon. Played by the composer. D-25875—\$.75. [**fff\$].*

HERE, too, the emphasis is on performance, but the music is certainly suited to the interpreter's skill. The recording is only fair.

ROSSINI, GIOACCHINO

OPERAS

IL BARBIERE DI SIVIGLIA

Complete opera. Riccardo Stracciari (*Figaro*), Mercedes Capsir (*Rosina*), Dino Borgioli (*Almaviva*), and Salvatore Baccaloni (*Dr. Bartolo*), with Lorenzo Molajoli conducting La Scala Orchestra. C-Set Op. 8—\$17. [**fff\$].

To CALL this recording anything but tubby and severely restricted in tonal quality would be a distortion of its true character. However, the singers named above comprise an uncommonly balanced and well-integrated cast, operating with spirit and musicianship under the capable direction of Molajoli. Stracciari is inclined to permit himself every one of the liberties assumed by performers in this role, though he does administer them with good sense and dramatic pertinence. But Capsir is a skillful singer, and Borgioli (on these disks, at least) a great one.

Together they present as well rounded a performance of the score—acknowledging the limitations of the recording—as one is likely to hear in the best-regulated opera house. Baccaloni does his minor role with unctuous and rather more musical discipline than he observes now that he is a star.

Overture. Toscanini conducting the New York Philharmonic-Symphony Orchestra. V-7255—\$1. [**fff\$]. Howard Barlow and the CBS Orchestra. C-70704—\$1. [*f\$\$]. Pietro Mascagni conducting an unidentified orchestra. D-25141—\$.75. [*f\$\$].

THE bloom on the once-astonishing Victor recording (when it was new in 1930) has faded more than a little, but not enough to impair the thrust and excitement of Toscanini's conception. As for the orchestra, its lightness and clarity are enduring

testimony to the results it can achieve under such leadership. Barlow has a reasonable sense of the style, but it is lacking in sharpness, due, partially, to the nasal, uncolorful recording. The specious glamor of Mascagni's name counts for very little against the inequalities of the orchestra and the shabbiness of the recording.

Ecco ridente. Tito Schipa. *V-1180*—\$.75.
[*ff\$].

SCHIPA's beautiful voice is sustenance for the claim that he is a great Almaviva, though the pace he chooses is curiously slow and immobile. The orchestra is feeble, the recording mediocre.

Largo al factotum. Lawrence Tibbett. *V-7353*—\$.1. [*ff\$]. *John Charles Thomas.* *V-15860*—\$.1. [**f\$]. *Riccardo Stracciari.* *C-7299*—\$.1. [*f\$]. *Giovanni Inghillieri.* *D-25868*—\$.75. [*f\$]. *Igor Gorin.* *V-12437*—\$.1. [**f\$].

THE quality of this crop of records is best indicated by the performance that wins a grudging preference among them: for Tibbett's splendid voice is subjected to a considerable pressure by the singer, more in the quest of astonishment than artistry. Then, too, the orchestra is all but inaudible in the vocal passages. Of the others, Thomas and Gorin have the largest vocal quality to offer, with Thomas's burly style more suitable than the scrambled, undisciplined singing of Gorin. Stracciari's treatment is throaty and conventional; Inghillieri's throaty, conventional, and badly recorded.

Se il mio nome. Schipa. *V-1180*—\$.75.
[*ff\$].

THERE is delectable vocalism in this disk, and a good deal of finesse in Schipa's management of it. His preference for slow tempos is again evident, however, and the recording is mediocre.

Una voce poco fa. Lily Pons, with orchestra conducted by John Barbirolli.

V-8870—\$.1. [**ff\$]. *Conchita Supervia.* *D-25833*—\$.75. [*ff\$]. *Galli-Curci.* *V-7110*—\$.1. [*ff\$]. *Luisa Tetrazzini.* *V-7883*—\$.1. [*ff\$]. *Pons.* *D-20521*—\$.50. [*f\$]. AMONG these various versions, those of Pons and Supervia are the only ones that trace the scene from start to finish. The latter is truly a brilliant feat of vocalization and musicianship, but it is a strong probability that most listeners would prefer a version in the register to which they are accustomed (namely Pons' soprano) than the lower, darker contralto of Supervia, even though it was the original. In addition, Pons' voice is in splendid form here and is strongly supported by Barbirolli. The Galli-Curci version is surprisingly thin and insubstantial, and the glassy tones of Tetrazzini contrast oddly with the robust orchestral accompaniment "dubbed" under the direction of Lawrence Collingwood. Considering the advantages of recording and accompaniment in the Pons-Barbirolli performance, the earlier one by this singer has little attraction, despite its lower price.

A un' dottor' della mia sorte. Salvatore Baccaloni, with orchestra directed by Erich Leinsdorf. *C-71193*—\$.1. [**ff\$].

OF ALL the disks thus far released by Columbia of Baccaloni's voice, this is the one which does the most honor to his talents. His wide plangent voice is reproduced here with tangible warmth and color. Leinsdorf adds more than a little to the quality of the total.

Calunnia, la. Feodor Chaliapin. *V-6783*—\$.1. [**ff\$].

THERE is surprising bite and fullness to the vocal reproduction and extraordinary personality in the singing itself. The fidelity to Rossini's line is only intermittent, but it is an arresting, vital job.

Dunque io son. *Pons and de Luca.* V-17233—\$1. [**ffff\$].

CONSIDERING the small documentation of de Luca's *figaro*, this disk is even more notable for his participation than for Pons'. His voice sounds remarkably well, and it is, of course, brilliantly used.

Lesson Scene. *Supervia.* D-25834—\$.75. [**ff\$].

"BREATH-TAKING" is the word for this singing, for its stylistic certainty and vocal virtuosity. Giovanni Manuritta supplies the incidental comment. The recording is fairly good.

LA CENERENTOLA

Overture. *Molajoli conducting the Milan Symphony Orchestra.* C-68739—\$1. [**ff\$].

MOLAJOLI meets the needs of this work with his usual conscientious, unexciting musicianship. The recording is of the studio type and not distinguished.

Nacqui all' affanno. *Rose Bampton, soprano, with orchestra conducted by Wilfred Pelletier.* V-18217—\$1. [**ffff\$].

THE amazing transition of Bampton from a colorless contralto to a satisfying soprano is marked on this disk by a kind of florid singing that one would have not dared to associate

with her five years ago. She is not yet mistress of the style, but her progress is impressive. The orchestral support under Pelletier is good.

Non più mesta; Signore, una parola. *Conchita Supervia, contralto, and Vincenzo Bettoni, bass.* D-25835-6—\$1.50. [*ff\$].

THE quality of these records is rather less impressive than the mere fact of their existence and their accessibility in this country. Supervia's ability to override the most fearsome difficulties with poise and accuracy represents a kind of vocal virtuosity almost unknown in this generation.

LA GAZZA LADRA

Overture. *Beecham and the London Philharmonic Orchestra.* C-68301—\$1. [**fff\$]. *Fiedler and the Boston "Pops" Orchestra.* V-13751—\$1. [**ff\$]. *Milan Symphony Orchestra conducted by Angelo Albergoni.* D-25111—\$.75. [*f\$].

THE incisive musicianship of Beecham, his fervent feeling and immaculate artistry flow through this

work with irresistible effect. It is brilliantly played and finely recorded. The Fiedler version is almost literally the chattering birds of the title, but aside from that fidelity, the performance is much below the Beecham level. In all of these respects Albergoni is infinitely outdistanced.

L'ITALIANA IN ALGERI

Overture. *Toscanini and the Philharmonic-Symphony Orchestra.* V-14161—\$1. [**ffff\$]. *Frieder Weissmann conducting an unidentified orchestra.* D-25387—\$.75. [*ff\$].

TIME has in no way impaired the astonishing vigor of this Toscanini performance, its buoyant singing vitality, and its brilliant efficiency. Most notably, in its dynamic scale, this remains one of the truly im-

pressive records in the repertory. Weissmann labors honestly but without much profit.

Al capriccio della sorte. *Conchita Supervia, with Carlo Scattola, bass.* D-25838—\$.75. [*ff\$].

O che muso. *Supervia with Vincenzo Bettoni.* D-25837—\$.75. [*ff\$].

Per lui che adoro. *Supervia with Nino Ederle, Carlo Scattola, and Bettoni.* D-25836—\$.75. [*ff\$].

Pensa alla patria. *Supervia.* D-20398—\$.50. [**ffff\$].

SUPERVIA's fervor, the remarkable potency and excitement of her singing are the dominant factors in these records. She has more than

competent assistance from the associated singers, but the recording could be a good deal better without being exceptional. The florid passages are no less than astonishing.

LA SCALA DI SETA

Overture. *Beecham and the London Philharmonic Orchestra.* C-9077—\$1. [**ffff\$]. *Toscanini and the BBC Orchestra.* V-15191—\$1. [**ff\$\$.] BOTH of these performances have astonishing fluency and animation, with almost equal distribution of subtlety and incisiveness. However, Beecham has the advantage of work-

ing with an orchestra extremely sensitive to his desires, whereas Toscanini gets less response from the BBC Orchestra than when he is working with the Philharmonic or the NBC. Beecham also has a slight but unmistakable advantage in recording.

SEMIRAMIDE

Overture. *Toscanini and the Philharmonic-Symphony Orchestra.* V-Set 408—\$2.50. [*ff\$\$.] *Rosario Bourdon and the Victor Symphony Orchestra.* V-22288—\$.50. [**f\$\$.] *Frieder Weissmann and an unidentified orchestra.* D-25005—\$.75. [*f\$\$.].

It is an incidental revelation of this disk that Toscanini has never (in his recent career) directed an orchestra that understood him so well as the Philharmonic did. There is absolutely no sense of gap or intermediation between conductor and players in this performance; the blend of the two is utter and inseparable. The recording, too, remains impressive. For the price, the

Bourdon record offers a substantial amount of excellent playing (the orchestra is, largely, the Philadelphia) though little refinement of feeling. The Weissmann effort is defeated by dull reproduction.

Bel raggio. *Rose Bampton, soprano, with orchestra led by Wilfred Peltier.* V-18217—\$1. [**ff\$\$.]

IT IS regrettable that there is no other good version of this aria in an American catalogue; not that Bampton's effort is not a respectable one, but merely to indicate how far she has progressed since her transition from, so to speak, low to high gear two years ago. Some of the florid detail escapes her, but the venture on the whole is a successful one.

THE SIEGE OF CORINTH

Overture. *Milan Symphony Orchestra directed by an unidentified conductor.* D-25163—\$.75. [*f\$\$.].

THE lack of a definite personality in association with this performance is

reflected in the sound of it. There is little point in the approach to the score and not much imagination in the articulation of it.

TANCREDI

Overture. *Milan Symphony Orchestra directed by Angelo Albergoni.* D-25087—\$.75. [*f\$\$.].

IN ACOUSTICAL background and sharpness of sound this is one of

the most satisfying of Decca recordings. The climaxes are blurry but at least suggested, and Albergoni undoubtedly knows where they are.

WILLIAM TELL

Overture. Arthur Fiedler and the Boston "Pops" Orchestra. V-Set 456—\$2. [***ffff\$]. Beecham and the London Philharmonic Orchestra. C-Set X60—\$2.50. [**ff\$\$. Toscanini and the NBC Orchestra. V-Set 605—\$2. [**ffff\$]. Bourdon and the Victor Symphony Orchestra. V-20606-7—\$1. [**f\$\$. Victor Kolar and the Detroit Symphony Orchestra. D-Set 157—\$1.85. [**f\$\$. Mascagni and an unidentified orchestra. D-25457-8—\$1.50. [*f\$\$. Pryor's Band. V-20319-20—\$1. [*f\$\$].

DESPITE the impressive competition, Fiedler's version has a substantial margin of advantage. The recording, to begin with, is remarkably solid and well-balanced. Moreover, there are few details of the score that escape his attention. Perhaps the Toscanini performance has slightly more excitement and virtuosity, but not enough to outweigh the fine recording of the Boston "Pops" orchestra. Beecham's performance is a thoroughly arousing one, but I can hear little in it that is superior to Fiedler. Kolar's band plays louder than some of the others in the economy brackets, but the gain is non-existent in any other respect. Bour-

don's treatment cries aloud for the words "Hi-Ho Silver" and may be recommended as a nostalgic reminder of that classic if for no other reason. Further nostalgia is provided by Pryor, whose token of tribute to the village green is affecting if not compelling. Mascagni is constantly embarrassed by incompetent reproduction.

Sombre forêt. Eidé Noréna. D-20115—\$50. [*ff\$\$.]

NORÉNA's clean, musicianly singing is offset, as are so many of her other recordings, by lack of sub-surface penetration. It is an excellent job, so far as it goes; but it does not go far enough. The recording is fair.

Ballet Music. Constant Lambert and the Sadler's Wells Orchestra. V-26743-4—\$1. [**ffff\$].

THE drive and accent of Lambert's direction are transformed into vital music-making by the fine big orchestra. Those who know Rossini's capacities will not be surprised by the vigor of the galop on the final side, but it is heartily invigorating in any case. The recording is excellent.

STABAT MATER

Cujus Animam. Jussi Bjoerling. V-13588—\$1. [**ffff\$]. Gigli. V-8768—\$1. [**ff\$\$. Herbert Ernst Groh. D-20519—\$50. [*f\$\$.]

I PREFER the heroic, strongly outlined treatment of Bjoerling to the more

mellifluous, saccharine singing of Gigli. The recording of the former is also cleaner. Groh's voice is too light for the music and is poorly reproduced.

MISCELLANEOUS VOCAL WORKS

Danza, la. Joseph Schmidt. D-23046—\$75. [*ff\$\$.] Dickson. V-2024—\$75. [*ff\$\$.]

SCHMIDT'S version appears to be the only representative one currently available in a domestic catalogue. That is unfortunate, for the singing is forced, the recording ordinary, the price excessive. An orchestral

transcription by Respighi may be found in V-Set 415, in *La boutique fantasque*, directed by Eugene Goossens (see under Respighi). The Dickson disk is thoroughly scrambled, an expression of will rather than skill. The recording is louder than Schmidt's, but it conveys little.

ROUSSEL, ALBERT

BALLET

Festin de l'araignée, le. *Walter Straram and the Straram Orchestra. C-Set X23—\$2.50.* [**ff\$\$].

STRARAM makes an exceptionally effective thing of this score, aided by the ingenuity of Roussel's writing

and the surprising excellence of the orchestra, especially in the woodwind choir. As vitalized by Straram it is an indubitable modern masterpiece. The recording retains a good deal of fidelity and strength.

OPERA

LA NAISSANCE DE LA LYRE

Danse des nymphes. Piero Coppola and the Paris Conservatory Orchestra. V-36295—\$.75. [**ff\$\$].

THIS recording does not carry its

age well, and it is, additionally, an uncharacteristically dull performance by Coppola.

ORCHESTRAL WORK

Sinfonietta. Frank Black conducting the NBC String Orchestra. V-12233—\$1. [**ff\$\$].

A CAPABLE enough performance, effectively reproduced.

QUARTET FOR STRINGS

In D, opus 45. Roth String Quartet. C-Set 339—\$3.50. [**ff\$\$].

THIS is the old Roth Quartet, whose particular flair for playing modern works is brilliantly reflected in this

performance. The close texture of the writing is finely exposed, both by the musicianship of the ensemble and the clarity of the recording.

SONGS

Coeur en péril: Le jardin mouillé. Pierre Bernac. V-2011—\$.75. [**ff\$\$].

BERNAC is a musicianly singer, with

considerable aptitude for Roussel's idiom. The recording is good.

RUBINSTEIN, ANTON

OPERA FERAMORS

Candle-dance. Frieder Weissmann conducting an unidentified orchestra. D-20433—\$.50. [*f\$\$].

NOISY recording and routinized performance are no embellishment of this work.

PIANO WORKS

Kamennoi-Ostrow. Boston "Pops" Orchestra conducted by Arthur Fiedler. V-12191—\$.1. [**fff\$\$]. Bourdon con-

ducting the Victor Symphony Orchestra. V-35820—\$.75. [*ff\$\$]. IN ADDITION to the powerful record-

ing of the Boston "Pops" playing and the efficient conducting of Fiedler the disk has an additional interest: the skillful orchestration by Victor Herbert. Bourdon's performance is thoroughly conventional and not well-recorded.

Melody in F. Edith Lorand.Trio. D-25137—\$.75. [**ff\$\$.]. *Patricia Rossborough and orchestra.* D-25217—\$.75. [*f\$\$\$.].

NEITHER of these is a recording to treasure, though the Lorand effort is at least conscientious. The Rossborough disk belongs to the "symphonic jazz" category and is even worse jazz than it is symphony.

Romance in E flat. Rosa Ponselle. V-1319—\$.75. [**ff\$\$.]. *Meta Seinemeyer, soprano.* D-25751—\$.75. [*f\$\$\$.].

THIS keeps unbroken the phonographic consistency, to this point, of not presenting a Rubinstein piano work in its original form. Of the two vocal arrangements I prefer Ponselle's for its vocal luxuriance

and excellent reproduction. Since the text is no part of the original conception, it is immaterial that she sings in English and Seinemeyer in German.

Staccato étude, opus 23, No. 2. Reginald Stewart. V-12606—\$.1. [**ff\$\$.].

THERE is good briskness in this performance, though the recording is a bit blurred and clangy.

Valse Caprice. Artur Rubinstein. V-36337—\$.75. [**ffff\$\$.]. *Ignaz Friedman.* C-68987—\$.1. [*f\$\$.]. *Ignace Paderewski.* V-6877—\$.1. [*f\$\$.].

RUBINSTEIN's performance would be a rare bargain at twice the quoted price, for he plays with immaculate technical precision and most engaging spirit. At Black Label rates it should be in every collection. Friedman's recording is slightly better than the Paderewski, for the sound of the piano is suggested at least. However, it is disorderly and insensitive playing, much overpedaled. The Paderewski is bangy and rhythmically distorted.

SONGS

Es blinkt der Thau. Meta Seinemeyer. D-25751—\$.75. [*f\$\$.].

SEINEMEYER struggles rather fruitlessly against poor recording, an incongruous orchestral background, and a noisy surface.

Nacht, Die.

SEE "Romance" under Piano Works.
Now Shines the Dew. Kathryn Meisle.

C-17203—\$.75. [**ff\$\$.].

As WELL as forming the vocal line beautifully, Meisle articulates the

text with fine clarity. The recording is excellent.

Prisoner, the. Feodor Chaliapin. V-15236—\$.1. [**ffff\$\$.].

AN EXCEPTIONAL example of Chaliapin's vocal richness. The song also permits the singer's dramatic powers full expression, finely reflected in the recording.

Since First I Met Thee.

SEE "Romance" under Piano Works.

RUBINSTEIN, BERYL

Suite for Two Pianos. Arthur Loesser and the composer. V-Set 784—\$.350. [**ffff\$\$.].

SINCE Rubinstein wrote this work for his partner and himself it can be

assumed that the performance is all that he would desire. The pianos are clearly recorded, though the tone is a little thin.

SACCHINI, ANTONIO

Chimène. *Society of Ancient Instruments.* V-1635—\$.75. [**ff\$\$.].
THE sense of this piece is nicely

understood by the ensemble directed by Ben Stad. It is tonally warm and persuasive, also well-reproduced.

SAINT-SAËNS, CAMILLE

CONCERTOS PIANO AND ORCHESTRA

Concertstück in A, opus 20. *Ossy Renardy, with Walter Robert, piano.* V-17479—\$1. [**ff\$\$.].

ADDED to the unfamiliarity of this item (it is derived from a forgotten concerto in A, opus 20) is the exceptional performance of Renardy, who plays with more virtuosity than on any other record I know of his. The recording is excellent.

No. 2 in G minor. *Arthur de Greef and the New Symphony Orchestra, conducted by Sir Landon Ronald.* V-Set 150—\$3.50. [*f\$\$.].

DE GREEF is one of the true veterans of present-day recording, but this job is more veteran than present-day. The piano is twangy and unvital, the musical approach alto-

gether conventional. Unfortunately, these indictments are applicable not only to the solo playing but also to the orchestral direction of Ronald. A word to the wise—

No. 4 in C minor. *Alfred Cortot with orchestra conducted by Charles Munch.* V-Set 367—\$3.50. [***ffff\$\$.]. FOR one reason or another Cortot has always had singularly good luck in the recording of his instrument—one reason, very probably, is his interest in the subject. This set is an outstanding example of how well a piano can sound on records, and it is supported by a finely virile performance of the orchestral score by Munch. Musically it is a model of fidelity and appropriateness.

VIOLONCELLO AND ORCHESTRA

No. 1 in A minor. *Gregor Piatigorsky and the Chicago Symphony Orchestra conducted by Frederick Stock.* C-Set X182—\$2.50. [***ffff\$\$.].

UNFORTUNATELY the markings above can only partially suggest the inadequacy of this recording, especially in relation to the immaculate, incisive playing of Piatigorsky. However, the sound of his instrument is rarely characteristic, and the balance of soloist and ensemble is uneven indeed. But with all its shortcomings it is a reasonable value.

Carnaval des animaux, le. *The Philadelphia Orchestra conducted by Sto-*

kowski, with Jeanne Behrend and Sylvan Levin, pianists. V-Set 785—\$3.50. [***ffff\$\$.].

THERE is infinite virtuosity in Stokowski's performance, almost all of it relevant to this score. The humor is well within his range of sympathy, and it profits substantially from the splendor of the performance. The pianists are consistently capable, and the recording is, in a potent word, magnificent.

The Swan. *Casals.* V-1143—\$.75. [**ff\$\$.]. *Piatigorsky.* D-20043—\$.50. [*ff\$\$.]. *Feuermann.* D-25085—\$.75. [*ffff\$\$.]. *Elman.* V-1592—\$.75.

[**ff\$\$.]. *Lorenzi, organ.* C-418—\$75. [*f\$\$.]. *Green Brothers, vibraphone.* V-36107—\$75. [*f\$\$.].

THESE are all arrangements, of course, with a modicum of justice only in the cello versions. Of these the best combination of playing and reproduction is the Casals, for both

the Piatigorsky and the Feuermann suffer sadly from poor recording. Elman manages a heroic body of tone, but the administration of it is appalling. The other versions may be recommended only to proprietors of funeral parlors, and then only with reservations.

OPERA ÉTIENNE MARCEL

Ballet Music. *G. Cloëz conducting an unidentified orchestra.* D-20077—\$.50. [*f\$\$].

Both the playing and recording of this music are inferior.

HENRY VIII

Dances. *Walter Damrosch and the National Symphony Orchestra.* V-7292—\$2. [*f\$\$].

the aural characteristics of this recording. The injustice to Damrosch is not severe, but Saint-Saëns suffers grievously.

BLARY brasses and thin strings are

SAMSON ET DALILA

Printemps qui commence. *Sigrid Onegin, with orchestra conducted by Leo Blech.* V-7320—\$1. [***f\$\$.]. *Bruna Castagna.* C-71058—\$1. [***f\$\$.].

IT WOULD be absurd to pretend that the Onegin performance is in the class of the Castagna as a recording; just as absurd, indeed, as to say that the Castagna is in the class of the Onegin as a performance. Despite the compressed range and lesser fidelity, I much prefer the savorous, atmospheric singing of Onegin.

Amour! viens aider ma faiblesse. *Gladys Swarthout, with orchestra directed by Alexander Smallens.* V-14143—\$1. [***f\$\$.]. *Marian Anderson.* V-18008—\$1. [***f\$\$.].

THE objection to Anderson's performance lies in her use of an English text. But even without this factor her singing would be hard pressed by Swarthout, who is in excellent voice here and sings with fine ease.

Mon coeur s'ouvre à ta voix. *Germaine Cernay and Georges Thill.* C-9109—\$1. [***f\$\$.]. *Onegin.* V-7320—\$1. [***f\$\$.]. *Anderson.* V-18008—\$1. [***f\$\$.]. *Castagna.* C-71058—\$1.

[**f\$\$.]. *Swarthout.* V-14143—\$1. [**f\$\$.]. *Matzenauer.* V-36287—\$75. [**f\$\$.]. *Kerstin Thorborg.* D-23029—\$75. [***f\$\$.]. *Louise Homer.* V-1422—\$75. [*f\$\$.].

AMONG all of these, only the first reproduces the scene as it is heard in the opera, with the integral tenor part. Both artists perform well, though the recording is dull in sound and lacking sufficient orchestral background. Of the straightforward solo versions my preference is for the Onegin, for its authenticity, power, and understanding, though the recording is inferior to those of the Anderson, Castagna, and Swarthout performances. The first of these is impaired by the use of an English text, the second by poor intonation, and the third by incessant emphasis on chest tones. Matzenauer's mastery of the grand manner is infinitely evident in her singing of this aria, though the feeble orchestra is more overshadowed than it need be. At the price it is a reasonable investment. Thorborg sings throatily in German (the orchestral sections are abbreviated), and Homer performs

with fine vocal strength (considering the age of the mid-'twenties recording) in a language that might be Esperanto, though such a translation is not authenticated.

Vois ma misère, hélas! Georges Thill. C-9121—\$1. [**ff\$\$].

THILL combines a sufficiency of vocal strength with a sound mastery of the style and fine fluency in the language. The recording is tolerable.

Bacchanale. Arthur Fiedler and the Boston "Pops" Orchestra. V-12318—\$1. [****ff\$\$]. Stokowski and the Philadelphia Orchestra. V-6823—\$1.

[**ffff\$\$.] Pierné conducting the Orchestra of the Concerts Colonne. D-25334—\$.75. [*ff\$\$]. Lorenzo Molajoli and the Milan Symphony Orchestra. C-68572—\$1. [*ff\$\$\$\$].

THE Fiedler disk includes more of the score than the Stokowski and is distinctly more persuasive as a recording. However, it has neither the insistent rhythm of Stokowski nor his sharp sense of orchestral coloration. The additional versions are both meager in musical value and limited in fidelity.

ORATORIO

Oratorio de Noël. St. Nicolas Church Choir conducted by Abbé Marcel Lepage. D-20605—\$.50. [*f\$\$].

THIS chorus ("Quare fremuerunt gentes") is indifferently sung and poorly recorded.

ORCHESTRAL WORKS

Marche héroïque. Ruhlmann and the Orchestre Symphonique de Paris. C-69408—\$1. [**f\$\$]. Cloëz and the Opéra-Comique Orchestra. D-25027—\$.75. [*f\$\$].

BOTH of these move too fast to fulfill my conception of an heroic march, but the Ruhlmann is much the better recording.

Suite Algérienne. G. Cloëz conducting

an unidentified orchestra. D-20176-20079-80-1—\$.2. [*ff\$\$]. Marche and Rêverie only. Coppola and the Continental Symphony Orchestra. V-9296—\$1. [**f\$\$].

NEITHER of these is a satisfying recording, but the sounds produced by Coppola are, relatively, those of a symphony orchestra.

SYMPHONIC POEMS

No. 1, *Rouet d'Orphée*. Mengelberg and the New York Philharmonic-Symphony Orchestra. V-7006—\$1. [*ffff\$\$.] Gaubert and the Paris Conservatory Orchestra. C-67480—\$1. [*ffff\$\$.] G. Cloëz and an unidentified orchestra. D-25419-20—\$.150. [*f\$\$\$\$].

DESPITE its age the Mengelberg version has a margin of superiority in style and animation that neither of the others can approach. Both are also mediocre recordings and overpriced.

No. 2, *Phaëton*. Coppola and the Paris Conservatory Orchestra. V-11431—\$1. [**ff\$\$]. G. Cloëz conducting the Philharmonic Orchestra of Paris. D-20006-7—\$1. [*f\$\$].

THE musical values in this score are projected with energy by Coppola, who is favored with better recording than the norm in French studios. Cloëz, however, is presented at the usual disadvantage he suffers in the Decca catalogue.

No. 3, *Danse Macabre*. Stokowski and the Philadelphia Orchestra. V-14162—\$1. [**ffff\$\$.] Stock and the Chicago Symphony Orchestra. C-11251—\$1. [*ff\$\$]. G. Cloëz and the Orchestra of the Opéra-Comique. D-25525—\$.75. [*f\$\$]. Karol Szymanowski, piano, and orchestra conducted by Frieder Weissmann. D-25232—\$.75. [*f\$\$]. Rosing, tenor, with Ivor Newton, piano. D-25468—\$.75.

[*f\$\$\$\$]. *Norman Cordon, bass.* V-2165—\$75. [**ff\$\$].

THE STOCK version is several years newer than the Stokowski, but it has less sharpness of detail, a more limited dynamic range, and far fewer interpretative highlights. Cloéz is outdistanced by both. The curious

arrangement played by Sreter adds little to the fund of music in the score and is noisily reproduced. Rosing lumbers through the vocal abbreviation with lamentable vocal quality and indifferent artistry. The new Cordon version is decidedly better sung and also well-reproduced.

SYMPHONIES

No. 3 in C minor. *Piero Coppola and an unidentified orchestra.* V-Set 100—\$4.50. [**ff\$\$].

THIS recording retains a surprising amount of richness and sonority, though it is by no means new. It is not so glowing in orchestral coloration as the best of today's recordings, but it is thoroughly satisfying never-

theless. The aural virtues of the performance may be explained by the fact that Coppola uses the organ of the Salle Pleyel (and, presumably, the hall itself), for the edifice is famous for its superb acoustic qualities. The conducting is well-paced and soundly controlled.

ORGAN WORK

Prelude in E flat. *Marcel Dupré.* V-1430—\$75. [**ff\$\$].

THE playing is suitable to the music,

the recording likewise. However, the total is slight indeed.

PIANO DUETS

Caprice Arabe. *José and Amparo Iturbi.* V-15366—\$1. [**ff\$\$].

THERE is plenty of facility in the playing of the Iturbis, and a kind of musicianship nicely tempered to the material. The recording is good.

Scherzo, opus 87. *Arthur Loesser and Beryl Rubinstein, pianos.* C-70740—\$1. [**ff\$\$].

IF ALL the accredited teams of duopianists bought copies of this record, the Messrs. Loesser and Rubinstein would be assured of a handsome sale for their disk. The playing is spirited and meticulous, the interpretation thoroughly acceptable, though the amount of surface noise isn't.

Variations on a Theme by Beethoven. *Genia Nemenoff and Pierre Luboschutz.* V-Set 638—\$2.50. [**ff\$\$]. *Georg Bertram and Karol Sreter.* D-25373-4—\$1.50. [*f\$\$].

THE Nemenoff-Luboschutz performance benefits from contemporary recording, and the playing is technically adept. However, the musical niceties of the score could be more sharply enunciated. Bertram and Sreter are capable pianists and musicians, but bad surfaces and clangy recording diminish the effect of their skill.

WORK FOR PIANO, TRUMPET, AND STRINGS

Septet, opus 65. *Unidentified ensemble.* D-25463-4—\$1.50. [*f\$\$].

ANIMATION is almost totally absent from this performance, and the bal-

ance is persistently faulty. Otherwise the recording has more clarity and fidelity than might be expected.

SONATA FOR PIANO AND VIOLIN

In D minor, opus 75. André Pascal and Isidore Philipp. C-Set 471—\$3.50. [**ff\$\$].

ANDRÉ PASCAL is a thoroughly competent violinist and Philipp is—well, Philipp: a pianist of remarkable tonal depth and quite impressive

artistic purpose. It is purely local influence that decreed that those qualities should be turned to this kind of music, but the advantage is certainly Saint-Saëns'. The recording is excellent.

SONATA FOR PIANO AND VIOLONCELLO

No. 2 in F. Paul Bazelaire, cello, and Isidore Philipp, piano. C-Set XII9—\$2.50. [*ff\$\$].

SOBRIETY and competence are the

essentials of this performance. However, the playing is in no way exceptional, and the recording is not much better.

SONGS

Bonheur est chose légère, le. Ninon Vallin, with M. D'Aleman, piano, and R. Barthalay, violin. D-25847—\$.75. [*ff\$\$].

THE little substance this music contains is much enhanced by Vallin's discriminating performance. Her excellent voice is reasonably well-reproduced.

Nightingale and the Rose, the. Lily Pons, with orchestra directed by G. Cloëz. D-23017—\$.75. [*ff\$\$].

BY STRICT standards of scholarship this item should be classified as incidental music, under the heading of *Parysatis*, for it originated in connection with Dieulafoy's drama. However, it is known, if at all, as a song. Pons' voice is in good, pre-Metropolitan shape here, and she manages the vocalise with thorough competence. The recording is reasonably good.

WORKS FOR VIOLIN AND ORCHESTRA

Havanaise. Jascha Heifetz and the London Symphony Orchestra led by John Barbirolli. V-15347—\$.1. [*fff\$\$].

THIS is swooping, high-tension playing, vigorous in style and masterful in execution. The recording is good. Introduction and Rondo Capriccioso. Heifetz and the London Philharmonic Orchestra conducted by Barbirolli. V-14115—\$.1. [*fff\$\$]. Campoli and the London Philharmonic Orchestra conducted by Goehr. C-69640—\$.1.

[**ff\$\$]. Henri Temianka, with piano. D-25831—\$.75. [*ff\$\$].

CAMPOLI is a respectable violinist, and his performance here is entitled to admiration; but it cannot stand against the tempest of sound released by Heifetz, the astonishing lyricism of his tone, and its immaculate control. Barbirolli collaborates excellently, and the recording is good. Temianka plays with virtuoso facility, but he is embarrassed by many disadvantages.

SALZEDO, CARLOS

Short Stories. Carlos Salzedo, harp. V-14871—\$.1. [*ff\$\$].

SALZEDO's indubitable ability to draw curious and interesting sounds from

the harp is the nub of these pieces, which are remarkably played and excellently recorded.

SAMMARTINI, GIUSEPPE

SONATA IN A MINOR

Canto Amoroso. *Armida Senatra, violin, with orchestra.* D-20644—\$.50. [*f\$\$.]. *The Aeolians.* V-4391—\$.75. [**f\$\$.].

THE small amount of merit in this

excerpt is not exceeded by these performances. The Decca recording is poor, the playing of the violin, flute, cello, and harp ensemble mediocre.

SARASATE, PABLO

Though many of the pieces listed below are grouped by the composer under such headings as "Dances Espagnoles," they are arranged alphabetically by titles according to the prevailing practice in the concert halls. *Adios, montanas mias.* *Ossy Renardy.* C-69622—\$.1. [**ff\$\$.].

VIOLINISTICALLY, Renardy is qualified to play this work with fine precision and efficiency. However, it is temperamentally pale, without the savor in the music.

Caprice Basque. *Menuhin.* V-15369—\$.1. [**ff\$\$.].

STRENGTH and volatility are equally evident in Menuhin's performance, but it is also overtense and tonally strident. The recording is good.

Habañera. *Menuhin.* V-15823—\$.1. [**ffff\$\$.]. *Henri Temianka.* D-25704—\$.75. [*ff\$\$.]. *La Argentina, castanets.* D-20526—\$.50. [ff\$\$.].

MENUHIN's tone here is very suave, neatly applied to the needs of the music. Temianka also plays with idiomatic spirit, but his instrument is poorly reproduced. The unique virtuosity of Argentina is sharply present in this disk, and the recording is sufficient for the tonal range of the castanets.

Introduction and Tarantelle. *Tossy Spivakowsky.* D-25272—\$.75. [*ff\$\$.]. IT WOULD be a pleasure to have a performance of this sparkle and excitement in a clean, sonorous recording, but such is not the listener's privilege. The surface is scratchy,

the sound of the instrument distorted. *Jota Navarra.* *Ossy Renardy.* C-69621—\$.1. [**ff\$\$.].

THERE is even more musical rectitude in this performance than the work requires, but the sharpness of outline, the precision of rhythm is a refreshing experience. The recording is excellent.

Malagueña. *Menuhin.* V-15823—\$.1. [**ff\$\$.]. *Temianka.* D-25771—\$.75. [*f\$\$.].

THIS is about the best of Menuhin's performances of Sarasate—very warm in tone and forcefully accented. Temianka is victimized by inferior recording.

Romanza Andaluza. *Menuhin.* V-8695—\$.1. [**ff\$\$.]. *Bronislaw Hubermann.* D-25748—\$.75. [*fff\$\$.]. *Renardy.* C-69621—\$.1. [**ff\$\$.].

WERE other things equal, Hubermann's tense, personalized performance would be a cherishable preference to either of the competitive versions. However, that is far from the fact—and Menuhin's balanced, well-phrased playing must be admired above the less forceful effort of Renardy and the superbly energetic, but miserably recorded, playing of Hubermann.

Zapateado. *Heifetz.* V-6695—\$.1. [**ffff\$\$.]. *Menuhin.* V-26572—\$.50. [*ff\$\$.]. *Renardy.* C-69622—\$.1. [**ff\$\$.]. *Spivakowsky.* D-25379—\$.75. [ff\$\$.].

THE Renardy version has perhaps the most equitable balance of merits

among this group, but I prefer the greater incisiveness and ease of Heifetz despite the outdated recording (especially of the piano). Menuhin performs with assurance but also with thin tone, and Spiwakowsky's violin is hardly recognizable as such.

*Zigeunerweisen. Heifetz, with the London Symphony Orchestra conducted by Barbirolli. V-15246-\$1. [**ffff\$]. Andreas Weissgerber. D-25236-\$75. [*ff\$].*

SARTORIO, ANTONIO

*Canción del paje. Conchita Supervia. D-20548-\$50. [*ffff\$].*

THERE is a peculiar blend of elements in this song, though there is no indication concerning its back-

THE collaboration of Heifetz and Barbirolli is responsible for one of the superlative performances of the recorded violin literature. The solo instrument glows and crackles under the incomparable fingers of Heifetz, and the orchestral background is splendidly full and forceful. In a conventional way the Weissgerber version is also surprisingly apt and well-controlled but the recording is thin.

SATIE, ERIK

*Gnossienne, No. 1. George Copeland. V-1629-\$75. [**ffff\$].*

BOTH the playing and the recording of this piece are competent. I should prefer a warmer quality of piano tone.

*Gymnopédie No. 1. Koussevitzky and the Boston Symphony Orchestra. V-7252-\$1. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-1965-\$75. [**ffff\$].*

BOTH conductors use the Debussy orchestration of the third piano piece in Satie's set of *Gymnopédies*, to which the arranger gave the number "1." Koussevitzky evokes an exquisite mood, decidedly more calm

ground on the label. It is a charming outlet for the artistry of Supervia, who sings with lovely vocal quality. The recording is good.

and pictorial than the more nervous performance of Stokowski. Both recordings are good. However, it should be noticed that the two Stokowski performances (see below) are included on a single disk.

*Gymnopédie No. 2. Stokowski and the Philadelphia Orchestra. V-1965-\$75. [**ffff\$].*

THIS is also slightly overagitated, but nevertheless it is a skillful job of orchestral playing.

*Trois mélodies. Jane Bathori, soprano. C-9132-\$1. [*ff\$].*

BATHORI has the musicianship for this work, but her voice is not well-recorded.

SCARLATTI, ALESSANDRO

SONATAS

*A quattro. Stuyvesant String Quartet. C-17214-\$75. [**ffff\$].*

THE strength of the quartet's performance is admirably suited to the material, articulated with excellent

spirit and precision. The recording is first-rate.

*For Strings and Flute. René Le Roy, flute, with harp, viola, violin, and cello. V-4250-1-\$1.50. [**f\$].*

THOUGH this work is credited to Domenico Scarlatti in the Victor catalogue, it is actually the composi-

tion of his father. The playing is not so subjective as it might be, but it is thoroughly musical.

VOCAL WORKS

*Chi Vuole Inamorarsi. Ezio Pinza, with Fritz Kitzinger, piano. V-17914—\$1. [**fff\$\$].*

THE piano accompaniment here is hardly what the composer contemplated, but Pinza delivers the vocal line with vocal richness and artistic sobriety. The recording is excellent. *Se florindo è fedele. Marian Anderson, with piano. V-17257—\$1. [**fff\$\$].* THIS is a rare example of an uninteresting performance by Anderson, perhaps because the material is undistinguished.

*Son tutta duolo. Tito Schipa, with orchestra directed by Dino Olivieri. V-2062—\$.75. [*fff\$\$].*

DESPITE the poorish orchestra and inadequate recording, Schipa sings beautifully, with excellent definition of the text.

*Violette, le. Schipa. V-2062—\$.75. [*fff\$\$].*

THE orchestra is better on this side, and Schipa maintains the fine standard of the previous song.

SCARLATTI, DOMENICO

BALLET

*Good-Humoured Ladies, the. Eugène Goossens and the London Philharmonic Orchestra. V-Set 512—\$2.50. [**fff\$\$]. Walter Goehr and a symphony orchestra. V-36215—\$.75. [**f\$\$].*

PERHAPS this delightful mélange of sonatas should be credited to Tommasini, but in this case most of the value in the music derives from the original composer. However, Tommasini has done his work artfully,

and Goossens enlivens its measures with a performance that is much above the level of conventional ballet conducting. His care and sensitivity are reflected in the excellent recording. The sonatas included in the score are the following: Longo Nos. 388, 361, 33, 463, 499, and 386. Goehr's contribution is only a snatch of the score, included in a ballet potpourri.

KEYBOARD SONATAS

According to the amount of co-operation extended by the recording companies, the sonatas below are listed by their numbers in the authoritative Longo catalogue. Those recognizable only by key are listed separately.

*No. 8 in G minor. Guiomar Novaës, piano. C-17229—\$.75. [**fff\$\$].*

Novaës' piano-playing is deft and insinuating, with fine coloration aptly reproduced.

*No. 22 in E minor. Robert Casadesus, piano. C-69634—\$1. [**fff\$\$].*

THIS is one in a series of Casadesus

recordings included in C-Set 372. Categorically, Casadesus is at his best in the lighter, fast pieces of the group he performs. The slower, more subjective ones are slighted a little, as though Casadesus did not quite trust their meaning. The recording throughout is first-rate. This particular one is cleanly and robustly played, though it has little in the way of "charm."

*No. 33 in B minor. Yella Pessl, harpsichord. C-17093—\$.75. [**f\$\$].*

THIS is a typical instance of Pessl's

approach to Scarlatti, as reflected in her album of sonatas for Columbia. (C-Set 298—\$5.). That approach is primarily literal and matter of fact, without much illuminating color or fantasy. The sturdier, more muscular pieces are thus more suitable to her style than the faster-moving ones. The instrument is fairly well-produced throughout the album, though with a good deal of mechanism-noise reproduced along with the music.

No. 58 in D minor. Pessl, harpsichord. C-17094—\$75. [ff\$\$.]**

PESSL manages this work with emphatic rhythm and strong, well-controlled fingers.

No. 104 in C. Myra Hess, piano. C-4083—\$75. [fff\$\$.] Hermann Zilcher. D-25814—\$75. [*ff\$\$.]. José Iturbi. V-4256—\$75. [*f\$\$.].**

SINCE this work is established in my mind as the "Hess sonata," owing to the magnificence as well as the frequency of her performances of it, there can be little wonder that I should prefer her playing to the facile Zilcher or the superficial Iturbi.

No. 107 in D. Pessl, harpsichord. C-17091—\$75. [*ff\$\$.].

THE incidental sounds of the harpsichord keyboard are unfortunately particularly present in this reproduction, which is otherwise quite satisfactory.

No. 108 in D minor. Pessl, harpsichord. C-17092—\$75. [ff\$\$.].**

THE strong patterns of this work are responsive to the kind of muscular performance applied by Pessl. The recording is good.

No. 129 in G. Pessl, harpsichord. C-17093—\$75. [f\$\$.].**

A DULL sonata, and not well-played.

No. 205 in C. Pessl, harpsichord. C-17096—\$75. [ff\$\$.].**

THERE is an amusing dance character to this piece, which Pessl brings to amiable life. It is well-recorded.

No. 218 in C. Pessl, harpsichord. C-17092—\$75. [fff\$\$.].**

EVEN those with a more than average familiarity with Scarlatti would not associate this adventurous, expressive piece with that composer. It is capably performed.

No. 238 in A. Pessl, harpsichord. C-17094—\$75. [ff\$\$.].**

HERE Scarlatti even anticipates Chopin, with remarkable effect. However, Pessl is less a Chopinnee than a Scarlattina, unfortunately.

No. 243 in A. Pessl, harpsichord. C-17095—\$75. [f\$\$.].**

MINOR Scarlatti, and not enhanced by the performance.

No. 263 in B minor. Casadesus, piano. C-69636—\$1. [f\$\$.].**

MORE could be made of this provocative piece than Casadesus finds in it. The recording is good.

No. 327 in B flat. Pessl, harpsichord. C-17094—\$75. [ff\$\$.].**

THE good results here are an exception to Pessl's rule, for she responds to the lightness and gaiety of this sonata with proper animation.

No. 338 in G minor. Hermann Zilcher, piano. D-25814—\$75. [*f\$\$.].

NOT much can be said for the recording of Zilcher's performance, which is musicianly and well-shaded.

No. 345 in A. Pessl, harpsichord. V-1942—\$75. [ff\$\$.].**

No. 352 in C minor. Hess, piano. C-4083—\$75. [ff\$\$.].**

HESS's brilliant facility, her admirable warmth and sensitivity are dominant factors in the quality of this performance. The recording is not too powerful, but it has good fidelity.

No. 375 in E. Brailowsky, piano. V-15407—\$1. [ff\$\$.]. Horowitz. V-1353—\$75. [*ff\$\$.].**

THIS is the Capriccio of the arrangement by Tausig of two sonatas which he called "Pastorale and Capriccio." The Brailowsky recording

(which includes both) is a decade newer than the Horowitz (which offers only the Capriccio) and to be preferred on that basis.

No. 384 in F. *Pessl, harpsichord.* C-17091—\$.75. [**ff\$\$.]

A LIVELY, spirited performance, well-recorded.

No. 387 in G. *Myra Hess, piano.* V-4538—\$.75. [**ff\$\$.] *Casadesus.* C-69635—\$.1. [**ff\$\$.]

I PREFER both the recorded sound of the Hess piano and the animation of her style in this music. The integration of the two elements is quite remarkable. There is respectable merit in the Casadesus performance, but it is not on the Hess level.

No. 395 in A. *Casadesus, piano.* C-69636—\$.1. [**fff\$\$.]

BOTH of these, and particularly the second, are highly creditable to Casadesus, who plays them with exquisite refinement of tone and loving care. The recording is first-rate.

No. 407 in C minor. *Pessl, harpsichord.* V-1942—\$.75. [**ff\$\$.] *The same.* C-17096—\$.75. [*ff\$\$.]

THE more recent Victor recording is preferable, both as performance and reproduction, to the earlier one in Pessl's Columbia album. It has the advantage, also, of being bracketed with the A major, Longo 345, which is not included in that collection.

No. 411 in D. *Casadesus, piano.* C-69636—\$.1. [**ff\$\$.]

CASADESUS projects the movement and humor of this piece with fine incisiveness. The recording is good.

No. 413 in D minor. *Brailiowsky, piano.* V-15407—\$.1. [**ff\$\$.] *Casadesus.* C-69635—\$.1. [**fff\$\$.] *Anna Linde, harpsichord.* D-25036—\$.75. [*ff\$\$.]. *Alfred Höhn.* D-25113—\$.75. [*ff\$\$.].

THE Brailiowsky version is cited first here because it includes both the Pastorale (this work) and the Capriccio grouped together by Tausig and frequently heard in his edition. However, Casadesus plays the work

with more resourcefulness, and his instrument is well-reproduced. Linde's harpsichord version is worthy of respect, though the recording is mediocre. A similar citation covers the qualities of the Höhn disk.

No. 416 in D minor. *Léon Kartun, piano.* D-20073—\$.50. [*ff\$\$.]

KARTUN's good musical feeling has an affinity with this work, but the recording is no more than tolerable.

No. 434 in B flat. *Pessl, harpsichord.* C-17095—\$.75. [**ff\$\$.]

THERE is more interest here in the unusual line of the piece than there is in Pessl's restatement of it. The recording is good.

No. 449 in B minor. *Casadesus, piano.* C-69635—\$.1. [**fff\$\$.] *Iturbi.* V-4256—\$.75. [*ff\$\$.]

ONE of the most reflective of the Scarlatti sonatas, it is warmly played by Casadesus. Iturbi also performs skillfully, though I prefer the sound of Casadesus' piano.

No. 463 in D. *Casadesus, piano.* C-69636—\$.1. [**fff\$\$.]

AN ORCHESTRAL transcription of this may be found in the Tommasini *Good-Humoured Ladies.* Casadesus plays with ingratiating spirit and fine tonal variety.

No. 465 in D minor. *Casadesus, piano.* C-69634—\$.1. [**ff\$\$.]

A MINOR piece of Scarlatti's "trumpet" type. It is well-played.

No. 486 in G. *Casadesus, piano.* C-69634—\$.1. [**ff\$\$.]

THE exceptional counterpoint of this sonata permits the musicianship of Casadesus one of its most imposing demonstrations in this album. A brilliant accomplishment.

No. 487 in G. *Guimara Novaës, piano.* C-17229—\$.75. [**fff\$\$.] *Casadesus.* C-69635—\$.1. [*ff\$\$.]

BOTH versions have their merits, but there is a little more pianistic finesse, and just as much musicianship, in the Novaës.

No. 490 in G. *Pessl, harpsichord.* C-17095—\$.75. [**ffff\$].

No. 499 in G minor. *Flora Stad, harpsichord.* V-1664—\$.75. [**ffff\$].

FOR those who are pictorially minded this may have more appeal when identified as the "Cat's Fugue." Stad's performance is spirited, clean,

and well-recorded. An orchestral transcription is included in the Goossens recording of the *Good-Humoured Ladies* suite.

Cat's Fugue.

SEE Sonata No. 499.

Pastorale and Capriccio.

SEE Nos. 413 and 375.

SCHEIN, J. H.

BANCHETTO MUSICALE

Suite No. 1. *Society of Ancient Instruments.* V-24792—\$.50. [**ffff\$].

AT THE price this bit of esoterica is a bargain indeed. The playing is sensible, the recording good.

Die mit Tränen säen. *Motet Singers led*

by Paul Boepple. M-1086—\$.150. [*ffff\$].

THE price of this disk is seriously disproportionate to its quality. The singing is blurry, the recording poorly balanced.

SCHELLING, ERNEST

Victory Ball. *Willem Mengelberg and the New York Philharmonic-Symphony Orchestra.* V-1127-8—\$.150. [*ffff\$].

IN ITS youth this was a marvel of recording, but that was a dozen years ago. However, it remains a remarkably vivid job of conducting.

DE SCHLOZER

Etude de Concert in A flat, opus 1, No. 2. *Eileen Joyce.* D-25205—\$.75. [**ffff\$].

THE composer of this boisterous virtuoso piece is not further described

in the record, and no conclusive identification can be found in the reference books. Joyce's performance is powerful, fastidious, and exact. The reproduction is good.

SCHMITT, FLORENT

Rondo burlesque. *Gaston Poulet conducting a symphony orchestra.* D-25345—\$.75. [*ffff\$].

THOUGH this piece is unfamiliar to me, it is difficult to discern any

unity in the performance. In any case, the composer's intentions are obscured by the jumble of sound as it issues from a very poor recording.

SCHÖNBERG, ARNOLD

Gurre-Lieder. *Leopold Stokowski conducting the Philadelphia Orchestra, with Paul Althouse, tenor, Rose Bampton, mezzo, Jeannette Vree-*

land, soprano, and Benjamin Loache, narrator, assisted by male chorus. V-Set 127—\$.14.50. [**ffff\$].

THIS recording has numerous de-

ficiencies—a major one is the spirit of the conducting, which is said to displease the composer—but it remains an approximation, at least, of an amazing score, one that is assuredly a landmark in musical history. Much of the redolent beauty of the material comes through to the listener, despite the uneven soloists, the vagueness of the recording (it was made at an actual performance), and the deviations from the text by Stokowski.

Pierrot Lunaire. The composer conducting an ensemble with Erika Stiedry-Wagner as narrator. C-Set 461—\$4.50. [**fff\$\$].

THANKS to the enterprise of Columbia, the authentic performance of 1940 in which the composer participated as conductor has been perpetuated as active evidence of the qualities in this score. The narrator (wife of the conductor Fritz Stiedry) delivers the text with brilliant comprehension, and the recording is splendid.

Verklärte Nacht. Ormandy and the Minneapolis Orchestra. V-Set 207—\$4.50. [**fff\$\$].

CONSIDERING the undiminished popu-

larity of this work, it would seem that a new recording would be in order, especially one in which the original scoring for string sextet would be employed. Ormandy's performance is rather more palpable than is necessary, but it projects a vivid summary of the score and one that is thoroughly impressive. The strings are altogether competent, though the recording of them is now a little shrill and edgy.

Six Little Piano Pieces. Sanromá. V-15862—\$1. [**ff\$\$].

SANROMÁ's tone quality is well suited to these pieces, which he plays with strong rhythmic feeling and good dynamic differentiation. The recording is excellent.

Das Buch der Hängenden Gärten (Nos. 5 and 12). Erica Storm, soprano, with Mosco Carner, piano. C-DB1303—\$7.50. [**ff\$\$].

STORM is a singer not even known to me by reputation, but she is plainly a musician of parts and a singer of talent. She manages the difficult patterns with excellent intonation and superb feeling for the texts. Carner accompanies well, and the recording is good.

SCHUBERT, FRANÇOIS

Bee, the. Alexander Schmidt. V-20614—\$.50. [*f\$\$]. Lajos Szikra. D-20451—\$.50. [*f\$\$].

THERE is not much here to satisfy the purely specious curiosity of those who have had this piece thrust

upon their attention recently. Schmidt sounds amazingly like your old German violin teacher, performing with practically no tone; but the Szikra version is little better and an even worse recording.

SCHUBERT, FRANZ

CONCERTOS

SEE Sonatas: Piano and Arpeggione, p. 354; and Miscellaneous Piano

Works: *Wanderer* fantasy, p. 365.

INCIDENTAL MUSIC

ALFONSO UND ESTRELLA

Overture. *Sir Hamilton Harty and the Hallé Orchestra.* C-68322—\$1. [**fff\$\$].

THOUGH this work was used at the first performance of *Rosamunde* and is sometimes known by that title, the familiar *Rosamunde* overture is the one below (which, to continue

the confusion, was originally written for *Die Zauberharfe*). The studio recording heard here is not bad of its kind, but it has the confined sound characteristic of such reproductions. The performance is very bright and spirited.

ROSAMUNDE

Overture. *Harty and the Hallé Orchestra.* C-69309—\$1. [**fff\$\$]. *Malcolm Sargent and the New Symphony Orchestra.* V-9475—\$1. [**fff\$\$].

THIS (and the additional *Rosamunde* recording listed below) is typical of the warmhearted, insistently musical performances that have endeared the late Harty to a restricted but intensely loyal following. The playing is marvelously flexible and, above all things, intrinsically Schubertian. Sargent's job is a thoroughly respectable one, but the recording is poorish, and the sound lacks bite or life.

Ballet Music No. 1. *Harty and the Hallé Orchestra.* C-69311—\$1. [**fff\$\$]. *Walter and the London Symphony Orchestra.* V-12534—\$1. [**fff\$\$]. *Koussevitzky and the Boston Symphony Orchestra.* V-14119—\$1. [**fff\$\$]. *Robert Heger and an unidentified orchestra.* D-20551—\$.50. [*ff\$\$]. *Fritz Kreisler, violin.* V-26573—\$.50. [**ffff\$\$].

THE honor of heading this list goes to the Harty version because it is part of a consistent plan and included in Columbia Set 343, which covers most of the music of Schubert for this work. However, it does not have the virtuoso finish of the Walter performance and is somewhat inferior as a recording. I am not fond of Koussevitzky's Schubert, which is effortful and unaffected, whereas Heger is so obscured by

bad recording that his feeling for the music cannot be appraised. Kreisler's arrangement is peculiarly identified as "Ballet Music No. 2," but it is nevertheless a glowing effort, well recorded.

Ballet Music No. 2. *Harty and the Hallé Orchestra.* C-69311—\$1. [**fff\$\$]. *Walter and the London Symphony Orchestra.* V-12534—\$1. [**ffff\$\$]. *Heger and an unidentified orchestra.* D-20552—\$.50. [*ff\$\$].

THE distinctions noted above are applicable here, with the additional fact that Walter's qualities are especially forceful on this disk.

Entr'actes Nos. 1, 2, and 3. *Harty and the Hallé Orchestra.* C-69310-12—\$2. [**ff\$\$].

THE Harty sentiment flows consistently through these, to the constant gain of Schubert. The recording is acceptable.

Entr'acte No. 2 in B flat. *Hertz and the San Francisco Orchestra.* V-6678—\$1. [*f\$\$]. *Harty and the Hallé Orchestra.* C-69579—\$1. [**fff\$\$]. *Heger and an unidentified orchestra.* D-20551—\$.50. [*f\$\$].

THE Harty performance is similar to the one noted above but pressed on the last side of Beecham's performance of the Schubert symphony No. 5. The one by Hertz is heavy and sentimentalized, as well as being a feeble, outmoded recording. Heger knows his Schubert, but he has little help from the engineers in making that knowledge effective.

Shepherd's Melody. *Harty and the Hallé Orchestra.* C-69312—\$1. [**ff\$\$.] *The same.* C-69579—\$1. [**ff\$\$.] Most persons will prefer the first of these, which is part of the thor-

ough survey of the *Rosamunde* music by Harty. The other is a coupling with the final side of Beecham's playing of the Schubert fifth symphony.

OCTET

In F, opus 166. *The Lener Quartet, with Charles Draper, clarinet, Claude Hobday, bass, E. W. Hinchcliff, bassoon, and Aubrey Brain, horn.* C-Set 97—\$6.50. [**fff\$\$.] Excerpt. V-24795—\$.50. [*f\$\$\$].

DESPITE the age of this recording it remains a performance of unassailable objectives that are, for the most part, soundly realized. The playing of the solo wind instruments is espe-

cially good, tonally suave, and musically sophisticated. In a setting of this kind the soloistic inclinations of Lener are not nearly so obtrusive as they are ordinarily. The recording cannot be described as good, but it is clean and well balanced. The excerpt by the Victor orchestra is ludicrously brief and almost as inefficient.

ORCHESTRAL WORKS

Deutsche Tänze. *John Barbirolli and the New York Philharmonic-Symphony Orchestra.* V-2162-3—\$1.50. [**ff\$\$.] *Victor Symphony Orchestra conducted by Bruno Reibold.* V-22374—\$.50. [*f\$\$.] *Nat Shilkret conducting the Victor Salon Orchestra.* V-9308—\$1. [*f\$\$\$].

THE items that are included in each

of these performances are not clearly established, but it is plain that the Barbirolli version is the most exhaustive of the three. It is also infinitely superior as performance and reproduction. Reibold struggles with a group of limited size; Shilkret's primary disadvantage is a disposition to a beer-garden manner.

OVERTURES

SEE under Incidental Music, p. 350.

SYMPHONIES

No. 2 in B flat. *Howard Barlow and the CBS Orchestra.* C-Set 420—\$3.50. [*ff\$\$.]

THERE is infinite spirit in the playing of this work under Barlow, and enough physical energy to satisfy the most exacting. These qualities are not sufficiently balanced by pre-conceived planning and objective finesse to contain the purely muscular force of the performance. The recording is clear and bright but somewhat echoey, due to the use of Liederkranz Hall, with its excessive resonance.

No. 3 in D major (2nd and 3rd movements only). *Erich Kleiber and an*

unidentified orchestra. D-25378—\$.75. [*ff\$\$.]

ONE would not suspect that a conductor of Kleiber's capability was involved in this performance, so unrevealing is the playing, so deceptive the recording. However, the music is suggested, for those who can tolerate the blurred recording and noisy surfaces.

No. 4 in C minor. *John Barbirolli and the New York Philharmonic-Symphony Orchestra.* V-Set 562—\$4.50. [**fff\$\$.]

TO my taste this performance of the symphony sometimes called "Tragic" is the most representative of the

many credited to Barbirolli on records. It is free of the straining for effect that is apparent in various others, played with forthright musicianship and enlivening sympathy. The recording is inferior to Victor's average (one doubts that it was made in Carnegie Hall), but it has sturdy quality nevertheless.

No. 5 in B flat. *Sir Thomas Beecham and the London Philharmonic Orchestra.* C-Set 366—\$4.50. [***fff\$\$.] *Leo Blech and the Berlin State Opera Orchestra.* V-Set 170—\$3.50. [**ff\$\$].

BY SOME happy chance the superlative musical instincts of Beecham saw in this work an outlet for his rich, racy creativeness that would have been incredible without this clear demonstration. The lovely lilt and expressiveness of the music find an incomparable interpreter in him and in the wonderfully full-sounding recording, which magnifies all the elements involved. Despite the lower price, the Blech version offers no competitive challenge. The playing is far more matter-of-fact, the recording dull and wooden.

No. 7 in C.

SEE No. 9 below.

No. 8 in B minor ("Unfinished"). *Sir Thomas Beecham and the London Philharmonic Orchestra.* C-Set 330—\$3.50. [**fff\$\$.] *Bruno Walter and the Vienna Philharmonic Orchestra.* V-Set G9—\$2.50. [**ff\$\$]. *Koussevitzky and the Boston Symphony Orchestra.* V-Set 319—\$3.50. [**f\$\$]. *Sir Henry Wood and the London Symphony Orchestra.* C-Set 216—\$3.50. [*f\$\$]. *Max von Schillings conducting an unidentified orchestra.* D-25446-7-8—\$2.25. [*f\$\$].

BETWEEN the exuberant sentimen-

tality of Walter and the dashing iconoclasm of Koussevitzky, Beecham provides a refuge of sound musicianship, disciplined feeling, and focused energy. It should be apparent from this choice of phrases that the Beecham performance is the one with the greatest appeal for me. I also endorse it as one in which the characteristic contrast of low and high instruments in this score is best portrayed. At the price the Walter is an excellent value, certainly superior to the stringent emphasis of Koussevitzky. Wood's reading is supremely conventional and poorly reproduced; the version of von Schillings is not supreme in any respect and also a bad recording.

No. 9 in C major. *Bruno Walter and the London Symphony Orchestra.* V-Set 602—\$6.50. [***fff\$\$.] *Frederick Stock and the Chicago Orchestra.* C-Set 403—\$6.25. [**ff\$\$].

THE fine, affectionate phrasing of Walter is the strongest bulwark of his performance, and one that is evident from start to finish. I cannot accept his tempo for the second subject in the first movement, or the similar passage in the finale (Stock's is equally displeasing on both counts), but there is so much justice elsewhere in his performance that his right to a contrary opinion must be respected. Certainly the broad plan of the work is soundly apprehended. The recording is resonant and well-defined. Stock's emphasis on physical vigor is not securely controlled, and there is also a tendency to treat the music metronomically. The recording of the Chicago orchestra is newer, but it has neither the solidity nor the richness of the London Symphony.

QUARTETS

In A minor, opus 29. *Budapest Quartet.* V-Set 225—\$4.50. [*ff\$\$].

THE personnel of this quartet is not quite as we know it today (Kroyt

had not yet become the viola player), and the performance, though good, is not quite "Budapest" in quality. In addition the recording has been

listed domestically for seven years and is probably even older than that.

In B flat, opus 168. Busch Quartet. V-Set 670—\$3.50. [ffff\$].**

THIS is a beautifully animated, wonderfully controlled performance, supervised by Busch with consistently superior understanding. The recording, save for a metallic tinge to the quality of the upper strings, is good.

In C minor ("Satz"). London Quartet. C-67408—\$1. [*ffff\$].

DESPITE the confusion caused by the use of a German descriptive title for this work, "Satz" is merely "a movement"; and consequently this is an isolated quartet movement. It is played with taste and fine discipline by the now disbanded London Quartet, but the recording is not up to present standards.

In D minor. ("Tod und das Mädchen").

*Busch Quartet. V-Set 468—\$4.50. [**ffff\$]. Roth Quartet. C-Set 269—\$5.25. [*ffff\$]. Slow movement and Scherzo only. Roth Quartet. D-25414-5—\$1.50. [*ffff\$].*

I AM NOT so completely enthusiastic about the Busch performance as I should like to be, for I feel a restraint in the slow movement varia-

tions, a slight objectivity, which is out of keeping with the music. However, it is distinctly a better rounded performance than the Roths', which is impressively spirited and flows well but is, as far as this recording is concerned, all middle. The upper and lower ranges of the ensemble can scarcely be heard. Their earlier performance on Decca of the slow movement is tonally suave and well-articulated, but the reproduction is very poor.

In E flat, opus 125, No. 1 (Finale only). Pro Arte Quartet. V-8635—\$1. [ffff\$].**

SINCE the previous complete versions are now omitted from the catalogues, the purchaser must content himself with this single movement. It is energetically played and tolerably well-recorded.

In G minor, opus posthumous. Coolidge Quartet. V-Set 641—\$2.50. [ffff\$].**

THE incisiveness and vitality of Kroll's first fiddling cannot but tickle the ear, but the cost to his tone is, occasionally, heavy. However, it is a certainty that his approach is preferable to a suaver, less virile one. The ensemble is consistently good, the recording satisfactory.

QUINTETS STRING

In C, opus 163. Pro Arte Quartet, with Anthony Pini, cello. V-Set 299—\$5.50. [ffff\$].**

A MARVELOUSLY understanding performance this is nobly conceived and set forth with a brilliant blend of technical prowess and musicianly

sympathy. Perhaps because the ensemble was so well-balanced when the performance was made, the recording is still remarkably satisfying, even to the definition of the two cello parts.

STRING AND PIANO

In A, opus 114 ("Forellen"). Artur Schnabel, piano, Claude Hobday, bass, and members of Pro Arte Quartet. V-Set 312—\$5.50. [ffff\$]. Rosé Quintet. D-25224-7—\$3. [*f\$\$.]**

LED by the finely discriminating artistry of Schnabel, the ensemble performs with a cohesion and mutu-

ality that is almost as rare on records as it is in the concert hall. I am particularly partial to the wonderful bass playing of Hobday, which really supports the ensemble as Schubert intended rather than merely rumbling along on the bottom as it so often does. Schnabel is magnificent

throughout, and the solo playing of the strings is equally fine. As indicated above, the recording of the whole tonal range, from bottom to

top, is highly successful. The Rosé version is interesting only as a curio, and not a very diverting one.

SONATAS PIANO

In A, opus posthumous. *Artur Schnabel.* *V*-Set 580—\$5. [**ffff\$].

SCHNABEL's incomparable gift for unifying the music he plays, for gathering the ends together and evolving a consistent pattern therefrom, is an integral part of his fine success with this work. He is also sensitive to every inflection of Schubert's sentiment. The recording is good.

In B flat, opus posthumous. *Ernst Victor Wolff.* *C*-Set 311—\$4.50. [**ff\$\$.] THERE is hardly the virtuosity in Wolff's performance to match the technical requirements of the score, but he plays with persistently fine taste and an obvious affection for the work. Together these elements compensate for the occasional blurred passages and the soggy sound of the piano as reproduced here.

In C minor, opus posthumous. *Webster Aitken.* *G*-Set 9—\$3.50. [**ffff\$]. FOR those who have not encountered Aitken's name before he may be endorsed as one of the ablest new pianists to emerge in the last few years, with a particular aptitude for works of such challenging stature as this. He might, to borrow a literary term, be described as "a musician's musician," with a quiet but pervasive artistry, an extraordinary

persistence in pursuing the plan of a work until it yields all its secrets to him, and a fine technical mastery. The recording is not so good as the playing, but it will suffice.

In D, opus 53 (Scherzo only). *Szigeti, violin.* *C*-69062—\$1. [**ffff\$]. *Heifetz, violin.* *V*-6691—\$1. [**f\$\$.]

SZIGETI uses the Friedberg transcription of this enchanting little piece and performs it with exuberant vitality and precision. The unidentified transcription played by Heifetz is very similar, but there is far too much Wieniawski in his treatment of the morsceau for my taste. The Szigeti is also a much more recent recording.

In G, opus 78. *Kurt Appelbaum.* *M*-Set 26—\$6.50. [**ffff\$\$.] *Minuet only.* *Arthur Rubinstein.* *V*-14276—\$1. [**ffff\$]. *Victor Orchestra.* *V*-9308—\$1. [*f\$\$.].

THE fantastically high price for the Appelbaum performance is hardly to the pianist's advantage. His effort is technically secure and musically satisfying, but the recording is only fair. Rubinstein plays his single movement with superb rhythmic power and lovely tone. There is little to hear in the orchestral transcription as played on this disk.

PIANO AND ARPEGGIONE

In A minor. *Emanuel Feuermann and Gerald Moore, piano.* *C*-Set 346—\$3.25. [**ffff\$]. *Gaspar Cassadó and orchestra conducted by Harty.* *C*-Set 139—\$3.50. [*ff\$\$.]

A COMPARISON of these performances leaves a measurable balance in favor of Feuermann's fervently beautiful playing of the work as conceived by

Schubert (with, of course, the adaptation from the arpeggione to cello). However, I would probably prefer his tone and musicianship were he playing Cassadó's version with orchestra. I do not deny the solid abilities of the latter, but he is inclined to exaggerate the climactic points of a phrase or swell a line

in quest of "expression." Harty conducts well, but the orchestral recording shows its age. Moore, in-

cidentally, rises to all the heights attained by Feuermann.

PIANO AND VIOLIN

In A, opus 162. *Fritz Kreisler and Sergei Rachmaninoff*. V-Set 107—\$3.50. [**ff\$\$].

THOUGH many more worthy recordings have been dropped from the catalogue since this one appeared nearly a decade ago, it may be concluded that the artists' names have a good deal to do with its persistence. It is hardly a brilliant performance, so far as Schubertian values are concerned, and the recording is thin.

In D, opus 137, No. 1. *Ossy Renardy, violin, and Walter Robert*. C-Set XII6—\$2.50. [**ff\$\$].

RENARDY is inclined to be overhasty and impetuous, but his tone is attractively pure, his feeling for the music genuine. Robert supports him well at the piano. The recording is good.

In G minor, opus 137, No. 3. *Renardy and Walter Robert*. C-69404—\$.1. [**ff\$\$].

THIS is an extremely attractive performance, warmly phrased and well-accentuated. Both instruments are well-reproduced.

SONGS (IN CYCLES)

DIE SCHÖNE MÜLLERIN

Complete cycle. *Ernst Wolff, baritone*. C-Set 317—\$.7. [**ff\$\$].

I CANNOT endorse this as more than a sincere, misguided effort. Wolff's voice is at best a parlor baritone, and the demands of this music are such that it is too seldom heard at its best. He sings the songs with the intensity of a man who loves the material, and an occasional one of the slower songs is affectingly delivered. But that is a small accomplishment when Schubert has given a singer so much to work with. He is, of course, his own accompanist and only tolerably good. The recording is satisfactory, but no one wholly dependent on this interpretation could say that he really knows the songs.

Wandern, das. *Sergei Rachmaninoff, piano*. V-1161—\$.75. [*ff\$\$]. *George Henschel*. C-4128—\$.75. [*ff\$\$].

RACHMANINOFF uses the Liszt transcription and plays it very well, aside from his choice of a breakneck tempo. The recording is decidedly tinny. As for the Henschel version,

it is an enormous disillusionment for those who have been taught that he was one of the great lieder singers of all time, much inferior to the Löwe ballads previously listed. To be sure, Henschel was pressing seventy when these disks were made, but the style itself, regardless of vocal projection, is questionable. He plays his own (bad) accompaniment.

Ungeduld. *Lotte Lehmann*. V-1731—\$.75. [*ffff\$\$. *Alexander Kipnis*. C-9128—\$.1. [***ff\$\$]. *Joseph Schmidt*. D-23037—\$.75. [*f\$\$. *Victor Salon Orchestra*. V-6928—\$.75. [*f\$\$.]

DESPITE its peculiarities of enunciation and its pinched upper tones, Lehmann's "Ungeduld" remains a model of spirit and sensitivity. This version suffers also from indifferent recording, especially of the piano. Kipnis does a virtuoso job of adjusting his voice to the material, but the eventual result is still not as Schubert intended. As for Schmidt, he seems to confuse this with "Matinata." The orchestral version is

surprisingly effective, so far as the line of the song is concerned, but the playing is quite casual.

Baches Wiegenlied. *Elisabeth Schumann.* *V-15735*—\$1. [**fff\$\$].

SCHUMANN'S effortless production,

SCHWANENGESANG

Serenade. *Jussi Bjöerling.* *V-12725*—\$1. [**fff\$\$]. *Herbert Janssen.* *V-15379*—\$1. [**ff\$\$]. *Vallin.* *D-25843*—\$7.5. [**f\$\$]. *Charles Hackett.* *C-7183*—\$1. [*ff\$\$]. *Charles Kullmann.* *C-9130*—\$1. [**f\$\$]. *Tauber.* *D-20271*—\$.50. [*ff\$\$]. *Lotte Lehmann.* *D-25797*—\$.75. [*ff\$\$]. *Grace Moore.* *D-29010*—\$1. [**f\$\$]. *Emmy Bettendorf.* *D-25360*—\$.75. [*f\$\$]. *John McCormack.* *V-6927*—\$1. [**f\$\$]. *Hulda Lashanska.* *V-1752*—\$.75. [*f\$\$]. *Mischa Elman.* *V-7461*—\$1. [*ff\$\$]. *Victor Salom Orchestra.* *V-21253*—\$.50. [*f\$\$].

IT is a fairly incredible fact, but among all of these versions only the first two are faithful to the conception of the composer. I am truly admiring of Janssen's lovely vocal quality, but I also feel there is a better balance of qualities in the Bjöerling performance. Bjöerling's inclinations are a little reserved, but there is more equality between vocalist and pianist in his disk than in Janssen's. Both are well-recorded. The disintegration that follows is precipitous: Vallin sings with piano and violin (very well, incidentally, in French), Hackett prefers English, with orchestral assistance, and Kullmann follows his lead. All the remaining vocal versions are with orchestra, for the most part competently, though Moore's arrangement distorts the musical text. The McCormack performance is in English, with chorus added to the orchestra; the Lashanska-Reimers edition is first-rate house-party entertainment, but only remotely related to Schubert. Elman adds some outlandish figurations (during the

her clear tones, and winning musicianship are contributions of quality to any song she sings. This is a particular tribute to her artistry, especially as it is well-recorded.

pauses in the vocal line) as an effective way of offsetting the appeal of his tone. The orchestral performance is hardly more than disgraceful.

Aufenthalt. *Marian Anderson.* *V-14210*—\$1. [**ff\$\$]. *Alexander Kipnis.* *C-67433*—\$1. [*ff\$\$]. *Helen Traubel,* with orchestra directed by Bruno Reibold. *V-16345*—\$1. [***f\$\$].

EITHER the Anderson or the Kipnis versions would be a desirable addition to a collection, but Anderson's has the better balance of vocal and reproductive merits. It is in every way a noble accomplishment. Traubel's big voice has its relevance to this material, but conveys little mood, and the orchestra is a further burden.

Abschied. *John McCormack.* *V-6927*—\$1. [*f\$\$].

MCCORMACK sings in English, with rather lamentable results. He is embarrassed by a shabby orchestral accompaniment.

Am Meer. *Friedrich Schorr.* *V-7473*—\$1. [**fff\$\$]. *Kipnis.* *C-67433*—\$1. [*ff\$\$]. *Tauber.* *D-25761*—\$.75. [*ff\$\$].

FORTUNATELY for the purchaser, this disk was made nearly a decade ago, when Schorr's voice was close to its finest lusciousness and warmth. Kipnis sings well, but his recording is a good deal older. The Tauber version speaks well for his artistry, but it is dwarfed in such company.

Doppelgänger, der. *Kipnis.* *C-67434*—\$1. [**ff\$\$]. *Paul Lohmann.* *D-20382*—\$.50. [*f\$\$]. *Tauber.* *D-20271*—\$.50. [*f\$\$].

I AM somewhat distrustful of Kipnis' dramatics, but not enough to decry the forcefulness of his per-

formance, its potent musicality and artistic fervor. Lohmann sings earnestly with an inferior voice,

while Tauber attempts, unsuccessfully, to outshout an orchestra and an organ.

DIE WINTERREISE

NOTE: *The two Lehmann albums, Victor Set 692 and Columbia Set 466, include nearly two-thirds of the songs in the cycle. The merits of each is summarized in the listing below. The difficulty of combining the two issues is considerable.*

Gute Nacht. *Lotte Lehmann, with Paul Ulanowsky, piano.* C-71174—\$1. [**ff\$\$]. *Tauber.* D-20561—\$.50. [*ff\$\$].

THE inequalities of the Lehmann interpretation are no fewer than those of the Tauber, but it is a much clearer reproduction. One cannot doubt her emotional contact with the substance of the song, but its expression is not too well controlled. Tauber's "expressiveness" tends to become synthetic with repetition, and the recording is not prepossessing.

Wetterfahne, die. *Lehmann.* C-71175—\$1. [**f\$\$.]

AN INTELLIGENT effort by Lehmann, well-recorded.

Lindenbaum, der. *Lotte Lehmann.* V-17190—\$1. [**fff\$\$.] *Kipnis.* C-67345—\$1. [**fff\$\$.] *Tauber.* D-20561—\$.50. [*fff\$\$.] *Emmy Bettendorf.* D-25068—\$.75. [*f\$\$.] *Egon Petri, piano.* C-69620—\$1. [**ff\$\$.]
To SAY that Lehmann's voice was in first-class condition when this disk was made is to say virtually all that need be said about her performance. She sings this most flavorsome of all lieder with insuperable artistry and expressiveness. Kipnis manages his resonant voice capably, whereas the authenticity of Tauber's singing is only impaired by the disaffecting reproduction. Bettendorf is hampered by a string ensemble of dubious pitch and quality. The Liszt transcription that Petri uses is less fussy than most, and it is admirably reproduced.

Wasserfluth. *Lehmann.* C-71174—\$1. [**ff\$\$.] *Elena Gerhardt.* V-6881—\$1. [*ff\$\$.] *Tauber.* D-20562—\$.50. [*ff\$\$.].

DESPITE Gerhardt's imposing reputation, her tempo for this song seems a little overdeliberate. Consequently my preference for the Lehmann, which moves and is well-recorded. The Tauber is much overdone.

Auf dem Flusse. *Lehmann.* C-71175—\$1. [**f\$\$.].

THERE are some nice effects in this song, and a steady concentration on its fine expressive essence, but Lehmann's vagaries of pitch are too frequent for my taste. Ulanowsky accompanies very well.

Rückblick. *Lotte Lehmann.* V-17190—\$1. [**ff\$\$.] *Tauber.* D-20562—\$.50. [*ff\$\$.].

SOME of Lehmann's upper tones are pinched in this performance, but the over-all results are preferable to those of the throaty, poorly reproduced singing of Tauber.

Rast. *Lehmann.* C-71176—\$1. [**ffff\$\$.]

THE tempo of this song is still within the control of Lehmann, and she phrases the text feelingly.

Frühlingstraum. *Gerhardt.* V-6881—\$1. [**ffff\$\$.] *Lehmann.* C-71176—\$1. [**ff\$\$.] *Tauber.* D-20563—\$.50. [*ff\$\$.] *Hertha Glatz.* V-15237—\$1. [*ff\$\$.].

DESPITE its advantages of reproduction, the Lehmann version cannot actually challenge the Gerhardt performance, which is the very essence of Schubertian lyricism. Both, certainly, are preferable either to Tauber's studied virtuosity or Glatz's unstudied mediocrity.

Post, die. *Lehmann.* V-2108—\$.75. [**ff\$\$.] *Tauber.* D-20563—\$.50. [*ff\$\$.].

A PREFERENCE here for Lehmann's

performance is no indictment of Tauber's effort, for he is hampered by very poor recording. Both are sung with melting warmth.

Krähe, die. *Lehmann.* V-2109—\$.75. [**ff\$\$.] *Tauber.* D-20564—\$.50. [*ff\$\$].

SUPERB artistry and well-controlled vocal quality are finely balanced in Lehmann's performance. Tauber sings well, but the piano behind him is almost inaudible.

Letzte Hoffnung. *Lehmann.* C-71175—\$.1. [**ff\$\$].

LEHMANN achieves an effect by her pure skill in declamation of the text and strong sense of dynamic contrast. However, the sections that depend on actual vocalization are not too successful.

Im Dorfe. *Lehmann.* V-17190—\$.1. [**ff\$\$].

THE amount of voice at Lehmann's disposal is definitely strained by this song. Also, uncertainties of intonation creep in.

Stürmische Morgen, der. *Tauber.* D-20584—\$.50. [*ff\$\$]. *Lehmann.* V-2108—\$.75. [*ff\$\$].

For the reason mentioned above, Tauber's not too persuasive performance must be preferred to Lehmann's. However, the latter is much the better recording.

Täuschung. *Lehmann.* V-2109—\$.75. [**ff\$\$].

A CHARMING performance, faithfully reproduced.

Wegweiser, der. *Gerhardt.* V-6838—\$.1. [**ff\$\$]. *Lehmann.* V-17191—\$.1. [**f\$\$.] *Kipnis.* C-67435—\$.1. [*ff\$\$.] *Tauber.* D-20565—\$.50. [*f\$\$].

THIS is a high tribute to Gerhardt's artistry, full of the pathos that underlies the music. I prefer her restraint to the openheartedness of

Lehmann, the bluff insistence of Kipnis, and the melodrama of Tauber.

Wirthshaus, das. *Lehmann.* V-17191—\$.1. [**ffff\$\$.] *Tauber.* D-20565—\$.50. [*ff\$\$].

IT is hard to dissociate the forceful eloquence of Lehmann from this material, so closely are the two integrated in her performance. Tauber is again hampered by poor recording.

Muth. *Lehmann.* V-2109—\$.75. [**ffff\$\$.] *Tauber.* D-20566—\$.50. [*ff\$\$].

THE description above applies equally to this song.

Nebensonnen, die. *Lehmann.* V-2108—\$.75. [**ff\$\$].

A FINELY atmospheric performance, wonderfully articulated and controlled. The recording is good, and Paul Ulanowsky is a thoroughly admirable pianist.

Leiermann, der. *Gerhardt.* V-6838—\$.1. [**ffff\$\$.] *Tauber.* D-20566—\$.50. [*ff\$\$]. *George Henschel.* C-4128—\$.75. [*ffff\$\$.] *McCormack.* V-6928—\$.1. [*ff\$\$].

A COMPREHENSIVE collection of Schubert songs would include all of these, even the McCormack, for there are subtleties in his performance despite the English text and orchestral accompaniment. However, for those who cannot afford such a luxury, the Gerhardt performance has the finest blend of emotional penetration and vocal resource. The piano-playing of Coenraad V. Bos is a forceful element in this quality. Tauber sings with magnificent vocal control and Henschel with a truly touching sense of appropriateness, but both of these are poorly reproduced. McCormack's effort is also distorted by faulty balance.

SEPARATE SONGS

Allmacht, die. *Kerstin Thorborg, with piano.* V-2148—\$.75. [**ffff\$\$.] *Lawrence Tibbett, with piano.* V-15891—

\$.1. [**ff\$\$.] *Mormon Tabernacle Choir.* V-35760—\$.75. [*f\$\$.]

THE effect which Tibbett tries to

achieve by pure physical force is more nearly accomplished by Thorborg, who adds to lung power the enhancing contrasts of her lively imagination. However, I would not endorse her version of the song as an insuperable one, for there are too many contrasts of vocal register for that. Tibbett's quantity of voice is outmatched by the needs of the song; and the choral performance is just noise.

An See. Karl Erb, tenor, with Bruno Seidler-Winkler, piano. V-4398—\$7.5. [**ff\$\$].

ERB is a fairly voiceless tenor, but he does have a refined conception of this song. Seidler-Winkler plays well.

An die Lute. Karl Erb. V-4398—\$7.5. [**ff\$\$].

THIS is the companion side to the disk above and a duplicate of its qualities.

An die Leier. Jussi Bjoerling. V-12831—\$1. [**ff\$\$]. McCormack. V-6926—\$1. [*f\$\$].

BJOERLING's voice is a bit brawny for this song, though he does sing it intelligently. It can be commended as a good performance but in no sense a remarkable one. McCormack struggles with poor recording and too much orchestra.

An die Musik. Hulda Lashanska. V-2026—\$7.5. [**ff\$\$]. Elisabeth Schumann. V-1932—\$7.5. [**f\$\$].

THE performance by Schumann suggests that she likes this song almost as much as I do, but she is not always so controlled in her expression of that emotion as she should be. Consequently I prefer the Lashanska version, which is on a high plane of musical excellence even if her voice has a metallic quality I do not like. Both recordings are good.

An die Nachtigall. Schumann. V-1764—\$7.5. [**ff\$\$].

Auf dem Wasser zu singen. Schumann. V-1932—\$7.5. [**ff\$\$].

BOTH of these represent the superlative abilities of Schumann at their best—the voice finely colored, the sense of the music marvelously understood. They are well-recorded.

Ave Maria. Marian Anderson. V-14210—\$1. [**ffff\$]. Dorothy Maynor. V-15752—\$1. [**ff\$\$]. Hulda Lashanska. V-7778—\$1. [**ff\$\$]. Elsa Alsen. C-7296—\$1. [**ff\$\$]. Schumann. V-8423—\$1. [**ff\$\$]. Lehmann. D-25797—\$7.5. [**ff\$\$]. Claire Dux. D-20061—\$50. [*ff\$]. McCormack. V-6927—\$1. [**f\$\$]. Charles Kullmann. C-9130—\$1. [*ff\$\$]. Emmy Bettendorf. D-25059—\$7.5. [*f\$\$]. William Primrose, viola. V-15733—\$1. [**ffff\$]. The same, with harp accompaniment. C-7378—\$1. [**ffff\$]. Elman, violin. V-7103—\$1. [**ffff\$]. Heifetz, violin. V-6691—\$1. [*f\$\$]. McCormack and Kreisler. V-8033—\$1. [*f\$\$]. Zimbalist. C-7275—\$1. [*f\$\$].

THE assortment of odd and extraordinary arrangements provides an almost exact parallel for the brutal treatment of Schubert's "Serenade," discussed a few pages earlier. Only a small proportion of the records listed above actually respect the composer's setting of this excerpt from Scott's "Lady of the Lake," and it is fortunate indeed that there is one truly encompassing performance, splendidly recorded: the one of Anderson. It is infinitely superior to all the others, even the one of Maynor, which is very sonorous but erratic in tempo. Both the Lashanska and Alsen versions suffer from poor recording, while Schumann, Lehmann, Dux, McCormack, Kullmann, and Bettendorf all sing with orchestra. The first of these is well-controlled and a much better recording than any of the others in this group. Both male singers use English texts. The Dux record is one of the few by her still available in this country and is an imposing tribute to her clean, careful vocalization.

zation, if not especially good Schubert. Among the instrumental versions the one of Primrose is as superior to the others as Anderson's is to her competitive vocalists. The tone he draws from his instrument is simply unbelievable, and his discipline of it equally imposing. Note that the preference between his two recorded performances goes to the Victor disk, which is a considerably better reproduction than the Columbia and enhanced by the excellent musicianship of Joseph Kahn at the piano. As string playing it must be preferred to any of those by the virtuoso fiddlers, for the Heifetz version is mannered and poorly recorded, the Elman distinctly excessive in its tonal lava. Zimbalist's playing is conventional and pale. The McCormack-Kreisler collaboration is the old acoustical one and hardly to be cherished for any reasons other than sentimental ones.

Brooklet, the. Rachmaninoff. *V-1196—\$7.50. [**ff\$].*

THIS is the title given by the performer to his own transcription and listed thus in order to facilitate search for it. The playing is inimitably deft and well-accentuated, but the recording is extremely bad.

Dass sie hier gewesen. *Erb.* *V-4399—\$7.50. [**ff\$].*

DESPITE the monotony of his tonal coloring, Erb sings this song with exemplary artistry and expressiveness. The recording is good.

Du bist die Ruh'. *Sigrid Onegin.* *V-7075—\$1. [**ff\$]. Lashanska.* *V-7778—\$1. [*f\$]. Alsen.* *C-7177—\$1. [*f\$].*

ONEGIN'S margin here is substantial indeed, though her singing is a little too artful for my taste. However, she has considerably more voice than Lashanska or Alsen. Hers is also much the best recording of the group.

Einsame, der. *Schumann.* *V-15167—\$1. [**ff\$].*

THERE is wonderful airiness and finesse in Schumann's voice here, and a perfect sympathy with the material.

Erlkönig, der. Alexander Kipnis. *V-15825—\$1. [**ffff\$]. The same. C-9128—\$1. [*ff\$]. Onegin.* *V-7657—\$1. [**ff\$]. Sophie Braslau.* *C-67431—\$1. [*ff\$]. Schumann-Heink.* *V-7177—\$1. [*f\$]. Jeritza.* *V-6704—\$1. [*f\$]. Schumann-Heink with orchestra.* *V-6273—\$1. [*ffff\$].*

LACKING a way to rehabilitate the old Schumann-Heink recording, which is still an astounding conception (the last listed above, and not to be confused with V-7177, a more recent effort and one in which her voice is sadly disobedient to her desires), the listener will find the soundest satisfaction in the Kipnis version. Here, too, the purchaser must be sure to get the version noted first above, for it is a better reproduction of a sturdier performance than the one on Columbia. Onegin sings well but with a little melodramatic exaggeration, and the old Braslau version is still interesting despite the impairing reproduction. Jeritza has more voice on this disk than in the generality of her records, but the sense of the music is most successfully obscured.

Fischers Liebesglück, des. *Schumann.* *V-1934—\$7.50. [**ffff\$].*

A CHARMING recreation, brightly colored and truly felt.

Forelle, die. Lotte Schöne. *D-25229—\$7.50. [*ff\$]. Dorothy Stanton.* *C-DB837—\$7.50. [**ffff\$]. Marian Anderson.* *V-1862—\$7.50. [**ff\$]. Braslau.* *C-67432—\$1. [*ff\$]. Shilkret and the Victor Salon Orchestra.* *V-6926—\$1. [*f\$].*

CONTRARY to my usual custom I urge the purchaser to endure the inferior recording and scratchy Decca surface for the sake of the superlatively beautiful performance by Schöne. Of all the singers who attempt the song

on records she has the precise voice it requires and a delicious sense of the music's character. Stanton sings enthusiastically but in English that is scarcely intelligible; Anderson's splendid artistry is diminished by the unwieldy weight of her tones. Braslau, too, is handicapped by a darker tone quality than this music can endure. The arrangement used by Shilkret is remarkably bad, the playing too consistent with the arrangement.

Geheimes. Schumann. *V*-1933—\$.75. [**fff\$\$.]. Lehmann. *D*-20281—\$.50. [*fff\$\$.].

WERE it not for the orchestra which accompanies Lehmann, her warm performance would be preferable to the less glowing one of Schumann. However, there is more authenticity in the latter version.

Gretchen am Spinnrade. Lehmann. *V*-1856—\$.75. [*ffff\$\$.]. Schumann. *V*-1935—\$.75. [**fff\$\$.]. Dorothy Maynor. *V*-15752—\$.1. [**f\$\$.]. Hertha Glatz. *V*-15247—\$.1. [**ff\$\$\$]. Meta Seinemeyer. *D*-25832—\$.75. [*f\$\$.]. Elsa Alsen. *C*-7177—\$.1. [*f\$\$\$]. Shilkret and the Victor Salon Orchestra. *V*-6926—\$.1. [*f\$\$\$]. Isobel Baillie. *C*-DB836—\$.75. [*f\$\$.].

THE piano background for Lehmann's performance is almost inaudible, but this fact is not sufficient to destroy the amazing intensity and expressiveness of her singing. Both Schumann and Maynor are hampered by the lightness of their vocal timbres, inappropriate for so dramatic a song. Glatz does not control her voice sufficiently, whereas the Seinemeyer and Alsen performances are both more than a decade old and poorly reproduced. The piano on the latter, indeed, suggests a modernized Gretchen, with the spinning wheel replaced by a sewing machine. Shilkret dawdles through a poor arrangement, with little feeling for the song. The Baillie version is in

English and inadequately sung.
Gruppe aus dem Tartarus. Povla Frijsch.

V-16149—\$.1. [**ff\$\$].

THOUGH the dynamic needs of this song are too much for Frijsch, she sings with relentless fury and a plain mastery of the dramatic content. The recording is excellent.

Hark, Hark, the Lark! Kerstin Thorborg. *V*-16969—\$.1. [**fff\$\$.]. Schumann. *V*-1933—\$.75. [**fff\$\$.]. Bettendorf. *D*-20292—\$.50. [*f\$\$.]. McCormack. *V*-6926—\$.1. [*fff\$\$.]. Lambert Murphy. *V*-4008—\$.75. [**fff\$\$.]. Albert Spalding, violin. *V*-1667—\$.75. [**fff\$\$.]. Theophil Demetrescu, piano. *D*-20356—\$.50. [*f\$\$.].

BY SOME miracle of adaptability Thorborg summons a flexibility and lightness that would seem scarcely possible for a singer of her usual inclinations. Much of the charm in her performance derives from the exceptionally rhythmic piano-playing of Leo Rosenek. Indeed, if Schumann had such support hers would be the preferable performance, for the silver in her tones sounds out more brightly. Bettendorf's singing is very idiomatic, but the reproduction of it is bad. Both McCormack and Lambert suggest that the gates of Heaven are not far from Killarney, the former struggling manfully against a scrawny orchestral background. Spalding plays his own transcription with fair efficiency, whereas Demetrescu abuses the Liszt version.

Heidenröslein. Alexander Kipnis. *C*-9128—\$.1. [**ff\$\$.]. Braslau. *C*-67432—\$.1. [*ff\$\$.]. Bettendorf. *D*-20292—\$.50. [*ff\$\$.]. Bruno Reibold and small orchestra. *V*-24789—\$.50. [**ff\$\$.].

BETTENDORF has a finer combination of voice and feeling for this song than either Kipnis or Braslau, but the reproduction of it is extremely bad. The preferential one is thus the Kipnis, which is securely vocalized and reasonably well recorded,

Reibold's orchestral transcription is thoroughly routine.

Hirt auf dem Felsen, der. *Elisabeth Schumann*, with Reginald Kell, clarinet. *V-14815*—\$1. [**ffff\$].

SUPERLATIVES are mild indeed for the quality of this performance. Schumann sings with liquid mastery, and Kell plays the obbligato for his instrument with splendid tone and fine musicality. The recording is excellent.

Im Abendrot. *Lehmann*. *V-1731*—\$.75. [**ffff\$]. *Flagstad*. *V-15645*—\$1. [**ff\$].

How little pure vocal quality counts in such a song as this is reflected by the warmth and expressiveness of Lehmann's relatively limited resources when measured against the objectivity of Flagstad's abundant tones. The Lehmann record is also mechanically inferior but nevertheless preferable.

Jüngling an der Quelle, der. *Schumann*. *V-1933*—\$.75. [**ffff\$].

THE singer's tendency to be incomparably expressive, which marred her singing of "An die Musik" is occasionally distracting here, but it is on the whole a finely sympathetic interpretation, beautifully controlled.

Junge Nonne, die. *Braslaw*. *C-67432*—\$1. [*f\$].

A WOODEN, unyielding performance, with little forcefulness or personality. The recording is poor.

Lachen und Weinen. *Schumann*. *V-15168*—\$.75. [**ffff\$]. *George Henschel*. *C-4129*—\$.75. [*f\$].

Too much indulgence is required by Henschel's indefinite tones and breathy enunciation for this to be seriously considered in critical terms. Schumann sings enchantingly, however.

Liebe hat gelogen, die. *Karl Erb*. *V-4400*—\$.75. [**f\$].

THE phraseology of the music is finely outlined by Erb, with exquisite tastefulness.

Liebhaber in allen Gestalten. *Schumann*. *V-1764*—\$.75. [**ff\$].

A HIGHLY satisfying performance, deft and animated.

Lied im Grünen. *Onegin*. *V-7657*—\$1. [**ffff\$].

THOSE who contend that this is one of the greatest of Schubert songs have the full support of Onegin, who lavishes an abundance of musicianship and feeling on it. The results assuredly justify the effort.

Litaniei. *Schumann*. *V-1934*—\$.75. [**ff\$]. *Alsen*. *C-7296*—\$1. [**ff\$]. *Henschel*. *C-4129*—\$.75. [*f\$]. *Cortot*, piano. *V-14612*—\$1. [**ff\$].

THERE is true devotional feeling in Schumann's performance, and sheer exaltation in the sound with which she conveys it. Alsen sings with comprehension, but her voice has little persuasiveness. The Henschel performance does not interest me from any viewpoint. Cortot uses a well-conceived arrangement of his own and plays it with fine tone.

Mädchen Klage, des. *Lashanska*. *V-2026*—\$.75. [**ff\$].

A HIGHLY refined, conscientious performance, and well-reproduced.

Memnon. *Harold Williams*, baritone. *C-DB836*—\$.75. [**f\$].

THE song lies too high for Williams, and the English text is a further embarrassment.

Musensohn, der. *Schumann*. *V-1935*—\$.75. [**f\$].

SCHUMANN'S voice is uncharacteristically shrill here, to the detriment of a generally comprehending conception.

Nacht, die. *Choir and orchestra conducted by Walter Sieber*. *D-20264*—\$.50. [*f\$].

THERE are few virtues of performance in this disk, and the recording is weak.

Nacht und Träume. *Schumann*. *V-15167*—\$1. [**ffff\$]. *McCormack*. *V-6926*—\$1. [*f\$].

SCHUMANN evokes a finely poetic

mood in her singing of this magnificent song. The McCormack version, identified as "Holy Night," is incomplete and badly recorded.

Nähe des Geliebten. Schumann. V-15168—\$1. [**ffff\$].

OF THE many unfamiliar Schubert songs, this is one of the finest on records. Schumann sings it exquisitely, and the recording is first rate.

Rastlose Liebe. Ginster. V-7821—\$1. [**f\$\$.]

THIS performance is hardly complimentary to the generally able Ginster, for she scoops constantly and forces her voice on the high tones.

Schmetterling, der. Schumann. V-15168—\$1. [**ffff\$].

SINCE this is one of Schumann's great specialties it may be safely left in her hands, with only the assurance that it is well-recorded.

Sei mir gegrüßt. Lotte Lehmann. D-25799—\$.75. [*f\$\$.]

THAT lavish, and utterly needless, use of orchestral instruments that was fashionable in German studios a decade ago has its echo in this as well as in numerous other song recordings listed in this volume. It is thoroughly reprehensible and an annoying flaw in an otherwise respectable performance.

Seligkeit. Schumann. V-15167—\$1. [**ffff\$]. Ginster. V-7821—\$1. [**f\$\$.]. Hertha Glatz. V-1949—\$.75. [*f\$\$.].

THE downward progression of values here is almost mathematical—Schumann sings with aristocratic style and resourceful voice, Ginster with style but insufficient voice, and Glatz with neither voice nor style. There is little deviation in the mechanical factors of the recordings—all are efficiently supervised.

Tod und das Mädchen, der. Anderson. V-1862—\$.75. [**fff\$]. Braslau. C-67341—\$1. [*ff\$]. Karin Branzell. D-25227—\$.75. [*f\$\$.]. Lehmann. D-20281—\$.50. [*f\$\$.].

ANYONE who has ever heard Anderson's performance of this matchless song will be content to know that there is a successful recording of it without indulging in idle speculation about a superior interpretation. The case may be closed with the statement that, in the first place, there is; and in the second, there isn't. Braslau sings intelligently but with too little pulse and excitement. Lehmann has both of these to supplement her eloquent voice, but also a plodding orchestra to impede it; Branzell performs methodically and mechanically.

Wanderer, der. Kipnis. C-67434—\$1. [**ffff\$]. Tibbett. V-15891—\$1. [**ff\$\$.]. Tauber. D-25761—\$.75. [*f\$\$.].

DESPITE a desire to encourage the Tibbett who is represented on this uncommonly able disk, it must be recorded that the English text is a detriment to Schubert's purpose. Kipnis sings with beguiling fervor and a steady control of his ample voice. Tauber's version is rhythmically poor and badly recorded.

Wanderer an den Mond, der. Karl Erb. V-4399—\$.75. [*f\$\$.].

THIS song is a strain on Erb's vocal range, but otherwise it is knowingly sung.

Wanderers Nachtlieder, I and II. Paul Lohmann, baritone. D-20382—\$.50. [*f\$\$.].

I RESPECT the purposes that animate Lohmann's singing but am hardly impressed by the results that reach the ear. But the modest price is not unreasonable for the limited pleasure the record affords.

Wehmut. Hertha Glatz. V-1949—\$.75. [*f\$\$.].

GLATZ's voice is hollow and unsteady, but the performance is not without musicianly credit.

Who Is Sylvia? Charles Hackett. C-7183—\$1. [*ffff\$]. Jussi Björling. V-12725—\$1. [*f\$\$.]. McCormack. V-1306—\$.75. [*ffff\$]. The same, with

orchestra and chorus. V-6926—\$1.
[**f\$\$]. *Lambert Murphy.* V-4008—
\$.75. [*f\$\$].

HERE is one occasion on which I will make an allowance for an English text, since the flow of Shakespeare's original is remarkably paralleled by the translation that Schubert set. It also happens that Hackett sings with splendid artistry and feeling, recalling how fine a performer he was in his prime. Bjoerling's leisurely tempo is initially attractive, but it soon becomes slumberous. However, it is much the best reproduced of all these versions. The two McCormack versions are both disappointing, the first because it is miserably reproduced, the second because it is hampered by a fancy arrangement for chorus and orchestra. Murphy's brogue is distracting, and the piano sounds as though it were in another room.

Wiegenlied. *Lotte Lehmann.* V-1856—
\$.75. [**ffff\$]. *Schumann.* V-15168
—\$1. [**ffff\$]. *Gigli.* V-1842—\$.75.
[**f\$\$].

LEHMANN's ineffably beautiful performance would, one suspects, lull a raging bull to sleep. The performance by Schumann is admirably musical, but it remains a song to her, not a supplication. As for the Gigli performance, in Italian and with a chorus, it is plain indeed that a Rome-Vienna axis did not exist when this was written.

Wiegenlied, opus 105, No. 2. *Helen Traubel; with piano by Bos.* V-17480—
\$1. [**ff\$\$].

THIS is not the familiar Cradle Song, but another lullaby which Traubel sings with a good deal of vocal finish. There is also woody, unyielding vocal quality that diminishes the meaning that Traubel seeks to impart to the song.

TRIOS STRING

In B flat (1817). *Pasquier Trio.* V-Set 435—\$2.50. [**ff\$\$].

FINE musicianship and lovely tonal quality are lavished by the Pasquiers

on this work. The results do not always justify the effort, but it is a beautiful example of ensemble playing.

STRINGS AND PIANO

No. 1 in B flat, opus 99. *Alphonse Onnou, violin, Robert Maas, cello, and K. U. Schnabel, piano.* V-Set 429—\$4.50. [**ff\$\$]. *Yelly D'Aranyi, violin, Felix Salmond, cello, and Myra Hess, piano.* C-Set 91—\$4.50. [*ff\$\$].

THE listener's preference here must depend on his choice between an uneven performance splendidly reproduced and a splendid performance badly reproduced. All the elements would be adjusted if Hess were the pianist with Onnou and Maas, but such is not the collector's luck. In consequence one must endure the metronomical playing of young Schnabel as penance for the elo-

quence of the two Belgians or else suffer through the scratchy, unfaithful sounds that issue from the Columbia disks. Were I confronted by this dilemma my vote would go, reluctantly, to the newer recording. It will at least be worth more as a trade-in when a satisfying version appears.

No. 2 in E flat major, opus 100. *Adolf Busch, violin, Hermann Busch, cello, and Rudolf Serkin, piano.* V-Set 374—\$5.50. [*ff\$\$].

THERE is a slight tinge of the scholastic in this playing but also a dependable substratum of sincere musicality and technical assurance.

The recording is excellent in sound and well-balanced.

In E flat major, opus 148 (Nocturne). *Weitzmann Trio.* D-20446—\$50. [*f\$\$].

THE performers may be capable, but they have little assistance from the recording in proving it. However, the scratch is quite impressive.

MISCELLANEOUS PIANO WORKS

Andante and Variations (Tausig version).

Egon Petri. C-69249—\$1. [**f\$\$].

THERE is no lack of skill in Petri's performance, and the recording is good. The patterns are highly or-

namented, in a way that is hardly characteristic of Schubert. The responsibility would seem to be Tausig's.

FANTASIES

"*Wanderer*" (Liszt). *Edward Kilenyi, with orchestra conducted by Selmar Meyrowitz.* C-Set 426—\$3.50. [*f\$\$].

KILENYI works hard at this piece and plays it with plenty of facility, but he is not the man for it—not,

at least, for the Schubertian portions that remain in the Liszt transcription. Meyrowitz has more geniality and warmth in his direction, and the recording is good enough, of the studio type.

HUNGARIAN MARCHES

In C minor (arranged by Liszt). *Blech and the Berlin State Opera Orchestra.* V-11435—\$1. [**ff\$\$].

THIS is a finely incisive performance,

with a good deal more dynamic variation than is customarily heard in a mere march. The recording remains highly satisfactory.

IMPROVITUS

Opera 90 and 142. Edwin Fischer. V-Set 494—\$6.50. [**fff\$\$].

FISCHER's discernment, his deeply founded artistry are matched with that special quality of feeling which is implicit in satisfying playing of Schubert. I also find his tone quality pleasing and very resourcefully varied. The recording is consistently good.

Opus 90, No. 3. Heifetz, violin. V-8420—\$1. [**f\$\$].

HEIFETZ plays his own transcription, and it is not appealing to this taste either as an extension of the composer's desires or as an example of the performer's musicianship. The recording is good.

Opus 90, No. 4. Rachmaninoff. V-6621—\$1. [**ff\$\$].

ONE could hardly ask for a more forceful, resourceful performance of this glorious work, but the recording is deplorable. Indeed, one is surprised to discover that it is merely fourteen years old and not an acoustical recording.

Opus 142, No. 2. Paderewski. V-6628—\$1. [*f\$\$].

SENTIMENTALITY replaces sentiment in this performing, with virtually every chord unbearably arpeggiated and phrases distorted for the sake of specious "effect." The poor recording hampers a judgment of Paderewski's tone quality, but it is, for whatever reason, not good.

MARCHE MILITAIRE

In D major. *Boston "Pops" Orchestra conducted by Fiedler.* V-4314—\$75. [**ff\$\$]. *Harty and the London Philharmonic Orchestra.* C-7322—\$1. [**ff\$\$]. *G. Cloëz conducting an*

unidentified orchestra. D-25420—\$75. [*f\$\$]. *Shirkret and the Victor Salon Orchestra.* V-9308—\$1. [*f\$\$]. FIEDLER acknowledges use of the Guiraud version, and the others

sound similar, though the fact is not definite. There is a roaring volume of sound in the playing of the Boston band, and aside from some shrillness in the climaxes it is well-recorded. Harty chooses a remarkably jolly

pace that suggests that the marchers are goose-stepping. The recording is more modest than the Boston, but good. The Shilkret and Cloéz versions are lacking in any recognizable merits.

MOMENTS MUSICALS

Opus 94, Nos. 1 to 6. *Artur Schnabel.* *V-Set 684—\$3.50.* [**ffff\$].

It is a question whether Schnabel's primary sympathy is for Beethoven, Mozart, or Schubert; but one may waive a decision on this point in appreciation of his eloquently satisfying performances in this album. There are just the quality and quantity of sober energizing to realize the whole scope of Schubert's invention, an infinitely varied range of tone colors. The recording is first-rate.

In F minor, No. 3. *Gieseking.* *C-17079—\$7.5.* [**f\$\$.] *Conrad Ansorge.* *D-25357—\$.75.* [*f\$\$]. *Stokowski conducting the Philadelphia Orchestra.* *V-1312—\$.75.* [**ff\$\$.]

THIS is a surprisingly heavy-handed

performance by Gieseking, with an attitude toward the piano that can only be called petulant. However, the recording is good. The Ansorge effort is almost blanketed by surface noise, but not enough to disguise the utterly mechanical character of the playing. Except for swollen details in the orchestration the Stokowski treatment is truly delicate, very understanding, and beautifully articulated.

Nos. 2, 3 and 5. *Shilkret and the Victor Salon Orchestra.* *V-6928—\$.1.* [*f\$\$\$].

THE price is exorbitant for playing of this quality, even if the label on the record is red rather than black. Moreover, the reproduction is poor.

SOIRÉES DE VIENNE

Unidentified. *Moriz Rosenthal.* *V-1854—\$.75.* [**ffff\$].

WHICH of these Liszt transcriptions Rosenthal plays is not specified on the disk, but the indications are it is the first of the series. It is wonderfully animated in style and well-recorded.

Unidentified. *Shilkret and the Victor Salon Orchestra.* *V-9307—\$.1.* [*f\$\$]. ORCHESTRA and piano are involved in this arrangement, which is played with stodgy beat and general lack of sensitivity. The recording is poor.

VALSES SENTIMENTALES

Opus 50. *Goehr and a symphony orchestra.* *V-36292—\$.75.* [**ffff\$]. *Shilkret and the Victor Salon Orchestra.* *V-9308—\$.1.* [*f\$\$]. *Mischa Elman, violin.* *V-1482—\$.75.* [**ff\$\$.] BOTH Goehr and Shilkret play a pot-pourri of waltzes from this collec-

tion, but the former is infinitely superior in arrangement, performance, and recording. Elman's single waltz is played with rich tone and fair enough style. The recording is poorish.

WORKS FOR VOICE AND ORCHESTRA

Psalm No. 23. *Gertrud Baumann, soprano, Irmel Choir, and Orchestra.* *D-25830—\$.75.* [*f\$\$].

THE poor recording and noisy sur-

face are definite liabilities, but enough of the music can be heard to justify its place in a complete collection of Schubert.

SCHUMAN, WILLIAM

Choral Etude. *Madrigal Singers led by Lehman Engel.* C-17139—\$75. [**fff\$\$.] ENGEL's group traces the interesting

patterns of this brief work with good spirit and excellent intonation. The recording is satisfactory.

SCHUMANN, CLARA

Ich stand in dunklen Träumen; Liebst du im Schönheit. *Ernst Wolff.* C-9126—\$1. [**f\$\$].

THERE is little to commend in this performance other than good inten-

tions, of which Wolff has an abundance. The music is remarkably attractive, but Wolff's voice is strained and disaffecting.

SCHUMANN, ROBERT

CONCERTOS PIANO AND ORCHESTRA

In A minor. *Myra Hess with orchestra conducted by Walter Goehr.* V-Set 473—\$4.50. [**fff\$\$.] *Yves Nat with orchestra conducted by Eugène Bigot.* C-Set 196—\$4.50. [*f\$\$.]

THIS work is as close to the heart of Hess as any work could be to any performer—a comprehensive statement, indeed, but the only one sufficient to cover the assured ease of her technical treatment, the strength and sweetness of her musical feeling,

the warmth of her tone. Goehr's metronomic conducting is hardly the complement that Hess deserves, but he duplicates a good many of her dynamic differentiations. The orchestra plays very well, and the tone quality of the recording is unusually good. The Nat performance is outclassed in every respect, but particularly in the one of temperament.

VIOLIN AND ORCHESTRA

In D minor. *Yehudi Menuhin and the Philharmonic-Symphony Orchestra conducted by John Barbirolli.* V-Set 451—\$4. [**fff\$\$.]

THE conviction of Menuhin in the worth of this work is one of the strongest elements in a performance of exceptional power and clarity.

It is one of the rare performances by Menuhin that could truly be called impassioned, to the extent indeed that his intonation is sometimes undependable. Barbirolli and the orchestra support the soloist magnificently. The recording is uncommonly full.

VIOLONCELLO AND ORCHESTRA

In A minor. *Gregor Piatigorsky and the London Philharmonic Orchestra conducted by John Barbirolli.* V-Set 247—\$3.50. [**fff\$\$.]

THOUGH this work is occasionally heard in the concert hall it has rarely made such an effect on me as it does in this superb performance

by Piatigorsky. The cellist establishes a wonderfully reflective mood at the outset of the work and sustains it splendidly through the richness of his tone and the strength of

his musicianship. Barbirolli is responsible for a broad, forceful playing of the orchestral score, and the recording retains an excellent margin of fidelity.

ORCHESTRAL WORKS

OVERTURES

Manfred. *Adrian Boult and the BBC Orchestra.* V-11713-4—\$2. [**ff\$\$]. *Max von Schillings conducting an unidentified orchestra.* D-25474-5—\$1.50. [*f\$\$].

Boult's fervent, well-paced performance profits by a recording that is not new but is uncommonly realistic, both in balance and in tonal

quality. The warm string tone is particularly appropriate to Schumann's lyricism and drama. Von Schillings has a respectable conception of this score, but the recording is dull and poorly balanced. The fourth side of his version includes the Entr'acte subtitled "Ranz des Vaches."

SYMPHONIES

No. 1 in B flat major ("Spring"). *Koussevitzky and the Boston Symphony Orchestra.* V-Set 655—\$4.50. [***ffff\$]. ALL of the elements in this set are superlative—the playing of the Boston Symphony, the uses to which it is put by Koussevitzky, and the expression of both through a recording of extraordinary richness and color.

No. 2 in C major. *Ormandy and the Philadelphia Orchestra.* V-Set 448—\$5.50. [***f\$\$].

SUCH interest as this album offers is largely the contribution of the Philadelphia Orchestra, whose incisive, brightly colored playing is magnificently reproduced. However, I am not charmed by Ormandy's feeling for the work, nor is there delight in his jerky, unrhythmic interpretation. Dynamics are exaggerated, contrasts distorted.

No. 3 in E flat ("Rhenish"). *Bruno Walter and the New York Philharmonic-Symphony Orchestra.* C-Set 464—\$4.50. [**ffff\$]. *Piero Coppola and the Paris Conservatory Orchestra.* V-Set 237—\$3.50. [*ff\$\$].

I CAN imagine a performance of more potent drive than Walter's—namely that of Toscanini—but there are many attractive qualities in the con-

ducting of the former, not the least of which is a plan of performance that correlates his treatment of the several movements. The recording is loud and quite distinct, but hardly as good as the best possible today. However, Coppola is an inferior alternative in every respect.

No. 4 in D minor. *Frederick Stock and the Chicago Symphony Orchestra.* C-Set 475—\$3.50. [**ff\$\$]. *Bruno Walter and the London Symphony Orchestra.* V-Set 837—\$3.50. [See text]. *Ormandy and the Minneapolis Symphony Orchestra.* V-Set 201—\$3.50. [*f\$\$]. *Bruno Walter and the Mozart Festival Orchestra.* C-Set 106—\$4.50. [*ffff\$\$].

THOUGH I have the highest esteem for Walter's conception of this work (see citation of his Columbia album above) I have not been able to hear the new Victor album, which is scheduled for release as this volume goes to press. Consequently I must cling to a preference for the version by Stock, which is the best of those I have heard, and the most successful recording of his for Columbia. His feeling for the music is reasonable and devoted, the reproduction of the orchestra satisfactory. It is certain

that both will rank distinctly above the erratic, pretentious performance of Ormandy, loudly well-played though it is. The excellent spirit of

Walter's earlier one for Columbia is marred by the inferior orchestra and the tubby, indistinct recording.

PIANO WORKS

SEE Sonatas, p. 372.

Arabeske. *Vladimir Horowitz.* V-1713—\$7.75. [**ffff\$].

THIS piece is a little quiet for Horowitz's best abilities to assert themselves, but he plays with exquisite color sense and lovely fantasy. The recording is good.

Bunte Blätter: Nos. 1, 4, 6, and 10. *Unidentified pianist.* T-1318—\$1.50. [*ffff\$].

THIS is the odd side of another Schumann item played by the same unidentified pianist, something of a wistful publicity idea concocted by the sponsor of Timely records. It has the virtue of directing attention to the music, which is reasonably well played. However, it would be a better service to improve the quality of Timely recording, which is shallow and unresonant.

Carnaval. *Myra Hess.* V-Set 476—\$3.50. [**ffff\$]. **Rachmaninoff.** V-Set 70—\$3.50. [*ffff\$]. *Karol Szymanowski.* D-25289-91—\$2.25. [*f\$\$.] *Eugene Goossens and the London Philharmonic Orchestra.* V-Set 513—\$3.50. [*ffff\$]. *Goehr and the London Philharmonic Orchestra.* C-69461—\$1. [*ffff\$].

HESS's piano is not too well-recorded (the bass has a particularly dead, unvital sound), but there is infinite charm in the musicality and warmth of her performance. Rachmaninoff's playing has undoubtedly personality, but it is an angular, hard-driven kind that imposes itself on the music rather than accords with it. Moreover, the recording is harsh and jangly. There is little attraction in the Szymanowski performance. Goossens' performance of an unidentified transcription is forceful in a conventional ballet style, in which tempos

are retarded or accelerated with little relationship to the composer's intention. The orchestra is large, the recording powerful. Goehr's collection of excerpts is well-recorded.

Davidsbündlertänze. *Kurt Appelbaum.* M-Set 30—\$5. [**ffff\$].

APPELBAUM works capably and energetically at this assignment, to the end of a lucid presentation of the music. However, the recording is dull-sounding and hardly an asset to an album that is, essentially, overpriced.

Fantasia. *Wilhelm Bachaus.* V-Set 463—\$4.50. [**ffff\$].

THANKS to such a recording as this, one is reminded of Bachaus' substantial attainments as a pianist, his dependable solidity as an interpreter. He manages the sweeping power of the work with something less than his usual objectivity, but the restraint that is inherent in his musical personality is a fortunate foil to the brimming sentiment of the work. The recording is satisfactory.

Fantasiestücke. Complete set. *Harold Bauer.* V-Set 379—\$4.50. [**f\$\$.]

I AM NOT partial to the harsh, muscular kind of playing achieved by Bauer in this album. It reflects an impatience with the instrument that is hardly an aid to sympathetic interpretation. The engineers have not been able to alleviate the impact of Bauer on the piano with any consistent success.

Des Abends. *Bauer.* V-6828—\$1. [*ffff\$]. *Cortot.* V-15464—\$1. [*ffff\$].

THIS is a much older version of this piece than the one included in the album above. It is sensitively phrased and truly poetic. However,

the recording is only fair. The Cortot version is a better balance of playing and recording, though his feeling for the music is not as persuasive as Bauer's.

Aufschwung. *Wilhelm Bachaus.* V-1445—\$.75. [**f\$\$].

BACHAUS takes this work at a precipitous pace, diminishing rather than enhancing the composer's purpose. The recording is good.

Traumesirren. *Vladimir Horowitz.* V-1654—\$.75. [**fff\$].

SCHUMANN and Horowitz are not a familiar combination in the concert hall, but the recorded examples of it are admirable indeed. This performance is finely thoughtful and successfully reproduced.

Faschingsschwank aus Wien. *Unidentified pianist.* T-Set C7—\$.5. [**ffff\$]. THE unidentified pianist (see "Bunte Blätter," above) plays with musicianly competence, though with no excess of energy or penetration. It may be described as a workmanlike approximation of Schumann's score, though it cannot be endorsed with enthusiasm. The recording is only passable.

Kinderscenen. *Benno Moïseïvitch.* V-7705-6—\$.2. [**fff\$].

THE values in this music are precisely appraised by Moïseïvitch, who restates them with fine fluency, a wash of lovely tone, and infinite flexibility. The recording is fairly good.

Träumerei. *Elman, violin.* V-1482—\$.75. [**ff\$]. *Spalding, violin.* V-1727—\$.75. [*ff\$]. *Zimbalist, violin.* C-17105—\$.75. [*f\$]. *Casals, cello.* V-1178—\$.75. *Piatigorsky, cello.* D-20019—\$.50. [*ff\$]. *Bettendorf.* D-20027—\$.50. [*f\$]. *Campoli Trio.* D-20185—\$.50. [*f\$]. *Ormandy and the Minneapolis Orchestra.* V-8285—\$.1. [**f\$].

IT IS scarcely surprising to find a spasm of transcriptions of this piece, but it is hardly believable that the only performance in Schumann's

original version is the one in the complete edition above. All of the others are precious in varying degrees, full of affected sentiment and insufficiently disguised virtuosity. The summation is this: for those who want a violin version, that of Elman is the best balanced in performance and reproduction; Casals has the advantage of better recording than Piatigorsky, while Ormandy leads his orchestra suavely. The other items included in the listing are not more than mediocre.

Kreisleriana. *Alfred Cortot.* V-Set 493—\$.450. [**ffff\$].

FOR those who would care to know what I consider poetry in musical performance this set may stand as a prime example. Cortot plays with enchanting rhythmic feeling, a lovely tonal sense, and an unlimited comprehension of the composer's purpose. The recording is satisfactorily detailed and resonant.

Nachstück. *Bachaus.* V-14978—\$.1. [**ff\$]. *Archer Gibson, organ.* V-36166—\$.75. [**f\$].

THIS tasteful performance by Bachaus may be found on the last side of the "Fantasia" described above. Gibson's effort is in the funeral-parlor tradition and not very attractive.

Novelette. *Eileen Joyce.* D-25736—\$.75. [**ff\$]. *Bauer.* V-7122—\$.1. [**f\$].

DESPITE the thinnish recording, I prefer the honesty and warmth of Joyce's playing to the more mannered performance by Bauer.

Papillons. *Cortot.* V-1819-20—\$.150. [**ffff\$].

ALL of Cortot's musicianship, his abundant fund of fancy and knowledge are heard in microcosm in these lovely works. The recording is good.

Romance in B flat minor. *Conrad Ansorge.* D-25520—\$.75. [*f\$].

A DULL performance, ineffectively transcribed.

Romance in F sharp major. *Rubinstein.* V-14946—\$1. [**ff\$\$.] *Bauer.* S-502—\$1. [**f\$\$.].

I MUCH prefer not only the flow and sentiment of Rubinstein's playing but also its reproduced quality to that of Bauer. Part of the objection to the latter's disk is the prominent amount of surface noise.

Symphonic Etudes. *Edward Kilenyi.* C-Set X162—\$2.50. [**ff\$\$.].

IF TECHNIQUE alone were the criterion of merit in a performance of this work Kilenyi could be credited with a substantial accomplishment. However, there is little savor or atmosphere in the music he creates, and the results, on the whole, are

prosaic. The recording is quite acceptable.

Toccata in C major. *Simon Barer.* V-14263—\$1. [**ff\$\$.] *Lhevinne.* V-8766—\$1. [**ff\$\$.].

IN ORDER to compress his version within a single record side Barer is incited to a furious tempo, but he attains the last chord without more scrambling than one would expect in a performance at normal tempo (such as Lhevinne's). However, it is a distinct impediment to the effect of the work to have it broken a page from the end, as Lhevinne does. The two recordings are about even in quality.

WORKS FOR TWO PIANOS

Abendlied. *Casals, cello.* V-6630—\$1. [*ff\$\$.]. *Piatigorsky, cello.* D-25139—\$1.75. [**ff\$\$.]. *Spalding, violin.* V-1727—\$1.75. [**ff\$\$.]. *Courboin, organ.* V-14279—\$1. [*f\$\$.]. *Victor String Ensemble.* V-19854—\$.50. [**f\$\$.].

Not more than a handful of music lovers or musicians would be able to identify the source of this familiar

melody—least of all, probably, the performers of the transcriptions above. The Casals is a good recording of a fine performance, the Piatigorsky a bad one of a good performance, while the Spalding is capable in all the necessary respects. The ensemble and organ versions are equally undistinguished.

QUARTETS FOR STRINGS

No. 1, in A minor. *Roth String Quartet.* C-Set 454—\$3.50. [**ff\$\$.].

THERE is a nice blend of enthusiasm and skill in this performance, plus a brilliantly full quality of recording that adds much to the realism of the sound. It is occasionally gruff, but no more so than one would hear were he seated in the midst of an ensemble playing this or any other strongly scored quartet.

No. 3, in A, opus 41. *Lener String Quartet.* C-Set 319—\$4.50. [**f\$\$.].

THOUGH Lener's violin is not so obtrusive in this performance as it generally is, the ensemble still is wanting in unity and strength. As for the justice to Schumann, it is only occasional and accidental, for the general approach is easygoing and unaggressive. In addition the reproduced tone is thin, lacking in sinew.

QUINTET FOR STRINGS AND PIANO

In E flat major, opus 44. *Artur Schnabel and the Pro Arte Quartet.* V-Set 267—\$4.50. [**fff\$\$.]. *Sanromá and the Primrose Quartet.* V-Set 736—\$.4. [***#ff\$\$.].

"DEAD-PAN" is not a nice word nor

an approved one in musical criticism, but it is exquisitely applicable to Sanromá's playing of this work. His tone is hard as nails and about as palatable. No doubt the quartet would perform quite differently with

another pianist, but the collaboration here is only fruitful for the exercise it gives to the engineers. This leaves a clear field for the finely savory playing of Schnabel and the Pro Arte musicians, which does not assail the ears with the force of the competitive edition but

is far more satisfying in what it achieves. Schnabel sees this work fresh and sees it whole—which means that the quartet is an integral part of the total. The recording is not overwhelming in quality, but it is sufficient to convey the music these men make.

SONATAS PIANO

In G minor. *Mischa Levitzki*. V-8363-4—\$2. [*f\$\$.]. *Sascha Gorodnitzki*. C-Set X-186—\$2.50. [**f\$\$].

THE lack of personal attitude in Gorodnitzki's playing, its dependence on mechanical alterations of pace and force for effect, are hardly

suitable to a work as tempestuous and subjective as this. Levitzki's is far from an ideal interpretation, but it is clearly thought out and projected without affectation. The recording has little vitality or ring.

PIANO AND VIOLIN

In A minor. *Adolf Busch and Rudolf Serkin*. V-Set 551—\$2.50. [**fff\$\$.]. ALL those qualities of sympathy, knowledge, and sincerity that have made the reputation of Busch and Serkin an enviable one are mus-

tered with superb efficiency in this performance. The sound of Busch's tone is even less brittle than it ordinarily is, and Serkin plays in, under, and around it with brilliant resourcefulness.

SONGS (IN CYCLES)

DICHTERLIEBE

Complete set. *Charles Panzéra*, baritone, and *Alfred Cortot*. V-Set 386—\$3.50. [**fff\$\$.].

THIS will be a cherished possession of any music lover who comes into contact with it. The range of Panzéra's voice is not exceptional, but it is administered with extraordinary integrity, sense, and understanding. Moreover, he is the rare singer who thinks of a song as an entity of voice and piano, and when the pianist is Cortot, that is an assurance of insuperable teamwork. The recording is very good.

Im wunderschönen Monat Mai; Aus meinem Tränen spriessen; Die Rose, die Lilie. *Richard Tauber*, tenor. D-20349—\$.50. [*f\$\$.].

THESE are considered together because they are all included on a single record side. Tauber's vocal

resource is simply astounding, but the intensely feeling performance of the first is followed by an exceedingly sloppy one of the second. The recording is not good.

Ich grolle nicht. *Lehmann*. D-20378—\$.50. [*ff\$\$.]. *George Henschel*. C-4129—\$.75. [**f\$\$.].

I CAN see little merit in the strident singing of Henschel, which is virtually voiceless and rhythmically unsteady. Lehmann's performance, despite mediocre recording, is remarkable for its intensity and momentum. However, it is impeded by a shambling orchestral accompaniment.

Ich hab' im Traum geweinet. *Tauber*. D-20347—\$.50. [**f\$\$.].

THIS is one of the better Tauber performances, lovely in tone quality and well-controlled.

FRAUENLIEBE UND LEBEN

Complete cycle. *Isabel French, with George Reeves, piano. Ch-Set 5—\$4.25. [**fff\$]. Helen Traubel with Coenraad V. Bos, piano. V-Set 737—\$3.75. [**f\$\$.]. Lotte Lehmann, with orchestra. D-20411-4—\$2. [**ff\$\$.].*

One could scarcely encounter a more remarkable contrast than is provided by Traubel with her considerable voice and inconsequential artistry, and French with her inconsequential voice and considerable artistry. However, neither is consistent in her qualities, for Traubel sings a

song or two well, whereas French's "Du Ring am meinem Finger" is distinctly bad. So far as understanding, warmth, and poignance are concerned, Lehmann's effort is of another order than these, but she is hampered by a ridiculous orchestral accompaniment and miserable recording. However, there is the promise almost immediately of a Lehmann version for Columbia with Bruno Walter at the piano, and that is the one to wait for, to consider, at least, before buying the French or the Traubel.

LIEDERKREIS

Complete set. *Friedrich Schorr. V-Set 430—\$3.50. [**fff\$].*

THIS is more a reminiscence of Schorr's superlative artistry and a reminder of the eloquent voice that was his than it is a comprehensive performance of the *Liederkreis*. There is a good deal of isolated insight and sensitivity in the collection, but Schorr no longer possesses the vocal strength to sustain such a song as "Waldesgespräch" or "Frühlingsnacht." However, there is still enough of Schorr's reliable skill at his command to make the experience a cherishable one. The piano playing of Fritz Kitzinger is muffled and too far from the microphone.

Waldesgespräch. *Lotte Lehmann, with Balogh, piano. V-1732—\$75. [**ffff\$].*

AN INTENSELY moving performance, impelled by the richness of Lehmann's spirit. It is marred by the almost inaudible piano accompaniment.

Mondnacht. *Tauber. D-20347—\$.50. [*fff\$]. Elisabeth Schumann. V-*

*14076—\$.1. [**f\$\$.]. Bettendorf. D-25068—\$.75. [*f\$\$.].*

NO SINGER capable of so moving and controlled a performance as Tauber's can be considered anything but a great artist. Here he is heard at an impressive best. The Schumann performance is chilly and unsteady, the Bettendorf effort companioned by a violin as well as piano.

Schöne Fremde. *Povla Frijs and Celius Dougherty. V-16149—\$.1. [**fff\$\$.].*

A FINE equality of prominence is permitted for both the vocalist and pianist, merging in a performance of splendid artistry. The recording is good.

Frühlingsnacht. *Lehmann. V-1859—\$.75. [**ff\$\$.]. Josef Lhevinne, piano. V-8766—\$.1. [*f\$\$.].*

LEHMANN's control of her voice here is not what it might be, but the singing is extremely sensitive. Lhevinne uses the Liszt transcription and plays it calmly, coolly, and uncommunicatively. The recording is not impressive.

SEPARATE SONGS

Alte Laute. *Lotte Lehmann. V-1859—\$.75. [**ff\$\$.].*

THIS (and the Lehmann recording noted directly above) is a product

of a later session than various other lieder performances of hers for Victor. It is a good deal more representative. Here she sings with lovely

vocal quality, fine exaltation of mood, and equitable support from the pianist.

*An den Sonnenschein. Lehmann with orchestra. D-20377—\$.50. [*f\$\$.]*

THIS is a beautiful song and Lehmann sings it well, but the chamber orchestra is a nuisance. The recording is poor.

*Aufträge. Lehmann. D-20375—\$.50. [*ff\$\$.]*

A TRULY affecting interpretation, and blessed by a piano, though it is but a tinkle on this recording.

*Die beiden Grenadiere. Herbert Janssen, baritone. V-15379—\$.1. [*fff\$\$.]. Alexander Kipnis, bass. V-15825—\$.1. [*ff\$\$.]. Gerhard Hüsch, baritone. D-20021—\$.50. [*ff\$\$.]. Chaliapin, bass. V-6619—\$.1. [*f\$\$.]. Tauber, tenor. D-25762—\$.75. [*f\$\$.]. Henschel, baritone. C-9111—\$.1. [*f\$\$.]. Marcel Journet, baritone. V-6557—\$.1. [*f\$\$.]. Reinald Werrenrath, baritone. V-6563—\$.1. [*f\$\$.].*

JUST as the Janssen and Kipnis virtues stand out clearly above the others, so does the former tower over the latter. Janssen's superb voice is controlled with impeccable taste here, and his conception of the song is imposing indeed. Kipnis also sings potently but spoils his performance with a curiously retarded treatment of the "Marseillaise" section. Hüsch's intelligent effort is undermined by the orchestra that surrounds him, which is a fault also of the Chaliapin performance—sung, moreover, in Russian. Tauber performs with extravagant dramatics, and Henschel with a remarkable lack of voice. Journet's voice is scarcely audible on this antique recording, and I have no more fondness for the French text he uses than for the ludicrous English one heard from Werrenrath.

*Du bist wie eine Blume. Lehmann. V-1859—\$.75. [*fff\$\$.]. The same. D-20376—\$.50. [*ff\$\$.]. Dorothea*

*Helmrich, soprano. C-DB1233—\$.75. [*ff\$\$.].*

THE insuperable feeling of Lehmann for this song is paralleled by the superb vocal quality she summons on the first disk, one of her better recordings on Victor. The Decca version duplicates the eloquent conception, but the recording is far inferior. There is little competitive merit in the Helmrich interpretation, which is sung in English.

*Frißlings Ankunft. Ernst Wolff. C-9126—\$.1. [*ff\$\$.]*

THIS may be a fine song, but the fact is closely concealed by Wolff's unpleasant voice. The recording is not good.

*Ich sende einen Gruss. Tauber. D-20349—\$.50. [*ff\$\$.]*

SURPRISINGLY good recording is only one of the satisfying details of this performance. Tauber sings with exceptional restraint and lovely tonal quality.

*Kartenlegerin. Lehmann. V-1732—\$.75. [*fff\$\$.]*

EVERY detail of Lehmann's virtuoso performance of this masterly song can be heard in this recording, though that clarity is costly to the piano accompaniment, which is scarcely audible. However, the archness and humor of Lehmann's singing are amazing in themselves, though the whole falls short of complete justice to Schumann.

*Lied eines Schmiedes. Henschel. C-4129—\$.75. [*f\$\$.].*

WHATEVER the merit of Henschel's conception, very little of it emerges in this performance. Voice and recording are equally poor.

*Lorelei. Elisabeth Schumann. V-1764—\$.75. [*ff\$\$.].*

SCHUMANN sings this song (which has no relation to the celebrated Silcher one) with remarkable delicacy and charm. The recording is good.

*Lotosblume, die. Janssen. V-1931—\$.75. [*fff\$\$.]. Lehmann. D-20377—*

\$.50. [*f\$\$.]. *Tauber.* D-20350—\$.50.
[*f\$\$.].

RESTRAINT and warmth are equally prominent in this brilliantly well-sounding performance by Janssen. It is far superior to the poorly recorded versions of Lehmann and Tauber.

Marienwürmchen. *Lehmann.* D-20377—\$.50. [*f\$\$.].

ANY Lehmann performance (especially of a Schumann song) is preferable to none, but that is virtually the only distinction of this disk.

Mein schöner Stern. *Povla Frijsch.* V-16149—\$.1. [**ff\$\$.].

THE resources of Frijsch's voice are taxed by the range of this remarkable song, but her impelling conception is much to my taste. Celius Dougherty is her excellent pianist.

Nussbaum, der. *Marian Anderson.* V-14610—\$.1. [**ffff\$\$.]. *Tauber.* D-20348—\$.50. [*fff\$\$.]. *Lehmann.* D-20375—\$.50. [*f\$\$.].

THE vocal quality of Anderson is not ideal for this song, but she shades it masterfully to the needs of an almost perfect conception. However, the Tauber performance is most expressive also. He is hampered by poor recording, as Lehmann is.

Ständchen. *Elisabeth Schumann.* V-1764—\$.75. [*ff\$\$.].

SCHUMANN's skill, her taste, and musicianship are beautifully unified in this performance. The recording is excellent.

Viel Glück zur Reise, Schwalben. *Povla Frijsch.* V-16149—\$.1. [**ff\$\$.].

A HIGHLY commendable performance and well-reproduced.

Wanderlied. *Friedrich Schorr.* V-7473—\$.1. [**fff\$\$.]. *Tauber.* D-20350—\$.50. [*f\$\$.].

THIS is a fortunate memento of Schorr's voice in its prime—an eloquent testimonial of his warm understanding and sturdy musicianship. The Tauber performance is shoddy indeed.

Was soll' ich sagen? *Karl Erb.* V-4402—\$.75. [**ff\$\$.].

ERB sings competently but with little insight or excitement. The recording is good.

Widmung. *Herbert Janssen.* V-1931—\$.75. [**fff\$\$.]. *Tauber.* D-20349—\$.50. [*f\$\$.]. *Lehmann.* D-20376—\$.50. [*f\$\$.]. *Eileen Joyce, piano.* D-20246—\$.50. [*ff\$\$.].

FOR those who feel this Schumann song as deeply as Janssen does his performance will be a cherished possession. It is doubly so for the justice accorded to the pianist and the excellent reproduction of the two performances. Tauber sings explosively and with little taste. Lehmann's version is altogether touching, but marred by bad recording. The recording of Joyce's excellent performance of the Liszt version is unsatisfying, but the playing is superb.

Zigeunerliedchen. *Wolff.* C-9126—\$.1. [**f\$\$.].

NOT recommended.

VOCAL DUETS

An den Abendstern. *Victoria Anderson and Viola Morris.* C-DB1233—\$.75. [*ff\$\$.].

THERE is interest in the material, but the singing is suggestive of a church social. The recording is fairly good. *Ich denke dein; Er und Sie; Familien-Gemälde; So wahr die Sonne scheinet.* *Lotte Lehmann and Lauritz Melchior.* V-Set 560—\$.2. [**f\$\$.].

SINCE Lehmann and Melchior apparently acquiesced in the use of an unspeakable orchestration by Bruno Reibold in place of Schumann's piano, the blame for it is as much theirs as Victor's. The singing is swollen and overstressed, but that is a minor fault compared with the incongruity of the orchestration.

MISCELLANEOUS INSTRUMENTAL WORKS

Fantasiestücke, opus 73. *Gregor Piatigorsky, cello, and Ivor Newton, piano.* C-69836—\$1. [**f\$\$.]

THE rich sound of Piatigorsky's cello is zestfully supported by the excellent piano-playing of Newton. This is an important detail, for the musical interest is equitably distributed between the two. The recording is very good.

Romances. *Leon Goossens, oboe, and*

Gerald Moore, piano. C-Set X160—\$2.50. [**fff\$\$].

THAT such an instrument as the oboe can yield music of this quality will surprise many listeners, but it should interest them as well. Of course Goossens is an artist who could make the ocarina interesting, and he is absolutely absorbing in his brilliantly tasteful playing of these gently sentimental pieces.

SCRIABIN, ALEXANDER

ORCHESTRAL WORKS

Poème d'Extase; Prometheus. Stokowski and the Philadelphia Orchestra. V-Set 125—\$4.50. [**f\$\$.]

THESE performances date back to the "aurole" period of the Philadelphia Orchestra, when the blazing halo of Stokowski's coiffure was a beacon in a dark night of recording. Accordingly the performances re-

main a good deal more faithful to the sound of an orchestra than most of the recordings contemporary with it. As for the performances, they are insistent, fluent, and irresistibly exciting. I should not care to go beyond this in judging their relationship to Scriabin's intentions.

PIANO WORKS

ÉTUDES

In C sharp minor. *Anatole Kitain.* C-69569—\$1. [**ff\$\$.] *Simon Barer.* V-1721—\$75. [**f\$\$.] *M. Münz.* D-20301—\$.50. [*f\$\$.].

I AM NOT partial to any of these, but the Kitain performance is the closest to a well-balanced disk. Barer's playing is blurred and unemotional, Münz's well-styled but badly reproduced.

In D sharp minor. *Brailowsky.* V-18100—\$1. [**ff\$\$.] *Barer.* V-1721—\$75. [*f\$\$.] *Richard Zöllner.* D-20263—\$.50. [*f\$\$.].

ALTHOUGH the price for the Brailowsky performance is absurdly high (it covers merely a portion of a twelve-inch side), it is a better recording than either the Barer or the Zöllner and at least as good a performance. Barer's fondness for the pedal im-

pairs the results of his performance, whereas Zöllner is unaided by his engineers.

In F sharp minor. *Katherine Ruth Heyman, piano.* FRM-27—\$1.75. [*ff\$\$.]. I SHOULD not care to argue the question of style with this lady—her ideas on the subject sound much too definite. However, there is a ceaseless grind on this and the other disk below which impedes appreciation of her strong effort.

In Thirds. *Szigeti, violin.* C-68922—\$1. [*ff\$\$.].

THERE would hardly seem any imperative need for a transcription of this morceau, and Szigeti's performance of it does not supply one. It is mussed and insecure, rough in tone, and thoroughly scrambled.

PRELUDES

- Opus 11, No. 2. Kitain.** *C*-69569—\$1. [**ff\$\$].
A CREDITABLE performance, admirably reproduced.

In F sharp major, opus 37, No. 2. *Heyman.*
FRM-27—\$1.75. [*ff\$\$].

SEE previous entry under Heyman.

ROMANCE

- In A minor. Piatigorsky.** *V*-8419—\$1.
[**ff\$\$].
THIS line lends itself easily to the

cello, especially when the performer is Piatigorsky. His splendid tone is finely recorded.

SONATA

- No. 5, opus 53. Heyman.** *FRM*-26-27—\$3.75. [*ff\$\$].
THIS one sonata of Scriabin on records has its singular interest, if hardly its plural attractions. The

length of it permits Heyman a more extended exhibition of her skill, her affection for the idiom, though with no greater assistance from those who supervised the recording.

WALTZ

- In A flat major, opus 38. Richard Zöllner.** *D*-20263—\$.50. [-f\$\$].
ZÖLLNER plays competently, but the

recording sinks beneath the range of my symbols.

SHOSTAKOVITCH, DMITRI

ORCHESTRAL WORKS
SYMPHONIES

- No. 1. Rodzinski and the Cleveland Orchestra.** *C*-Set 472—\$4.50.
[**ffff\$\$.] **Stokowski and the Philadelphia Orchestra.** *V*-Set 192—\$5.
[**ff\$\$].

ganization of phrases and pages that once seemed obscure. The Stokowski treatment is rich in detail, some of it relevant; and the recording, though a little weakish now, has a good deal more mellowness and sonority than some of the shrill, overbrilliant recording being done today.

- No. 5. Stokowski and the Philadelphia Orchestra.** *V*-Set 619—\$6.50.
[***ff\$\$].

DESPITE the citation above, this must be recognized as an even more desirable kind of recording—in which present-day clarity and fullness are combined with faithful suggestion of the original instruments. The performance is splendidly energetic, well-controlled, and steadily paced.

AGE D'OR

- Polka; Danse Russe. Julius Ehrlich and the Orchestre Symphonique of Paris.** *C*-17120—\$.75. [**ff\$\$].
THE robust humor of these works is

insistently underscored by Ehrlich, whose tempos and accents are richly appropriate. The recording is good.

OCTETTE

Two Pieces for Strings. *Max Goberman and the New York Sinfonietta.* T-1300—\$1. [*ff\$\$].

THE reproduction is thin, but the playing is musicianly.

PIANO PIECES

Three Fantastic Dances. *Grace Castagnetta.* T-1305—\$1. [*ff\$\$].
CASTAGNETTA treats these engaging

pieces with fanciful resourcefulness, but the sound of the piano is not attractive.

SIBELIUS, JEAN

Items of the Sibelius Society (which are sold only in complete sets) are

listed in their alphabetical sequence and identified as such.

CONCERTO

For Violin and Orchestra, in D minor. *Jascha Heifetz and the London Philharmonic Orchestra conducted by Sir Thomas Beecham.* V-Set 309—\$4.50. [**fff\$\$].

CERTAINLY the esteem in which this work is currently held must be largely attributed to this recording, the first general circulation it ever had. Whether it will outlive the usefulness of these records is not

my province to say, but certainly for the present it is an impassioned estimate of a score with many facets, a sensitized bringing to life in which the two interpreters are wholly and inseparably one. Heifetz plays with grave eloquence, impelled, no doubt, a little by the impulsive vigor of Beecham. The recording is splendid.

**INCIDENTAL MUSIC
BELSHAZZAR'S FEAST**

Two excerpts. *Robert Kajanus and the London Symphony Orchestra.* V-Set 715—\$2.50. [***ff\$\$].

KAJANUS is obviously pleased by

the jingly orchestration of these pieces. The orchestra envelopes them with zest, and the reproduction of the two elements is brilliantly good.

KING KRISTIAN II

Ballad; Nocturne; Élégie; Musette. *Stor Symphony Orchestra conducted by Armas Järnefelt.* D-25198-25271-20067—\$2. [**f\$\$].

JÄRNEFELT's feeling for this music is incontestable, but it has little chance to assert itself against the dull, ill-balanced recording.

KUOLEMA

Valse Triste. *Charles O'Connell and Victor Symphony Orchestra.* V-36228—\$75. [***ff\$\$]. *Stokowski and the Philadelphia Orchestra.* V-14726—\$1. [*ff\$\$]. *Eugene Goossens and unidentified orchestra.* V-9926—\$1.

[**ff\$\$]. *Hamilton Harty and the London Philharmonic Orchestra.* C-7322—\$1. [*ff\$\$]. *Frederick Stock and the Chicago Orchestra.* V-6579—\$1. [*ff\$\$]. *Dajos Béla Orchestra.* D-25277—\$75. [**f\$\$]. *Henry Wood*

and the Queen's Hall Orchestra. D-2020—\$.50. [**ff\$\$.]. Mischa Elman, violin. V-6836—\$.1. [**ff\$\$.]. Beecham and the London Philharmonic Orchestra. V-Set 658—\$.750. [**ffff\$\$.]. CONSIDERING its price and the character of this work, the O'Connell performance (which suggests experiment with a new recording technique, and superb results therefrom) is my recommendation. O'Connell has the subtleties of this score firmly in hand, and they are beautifully executed by the excellent orchestra. The Stokowski performance is more agitated but no better recorded, while those of Goossens,

Harty, and Stock are about equal in their application of a conventional approach. The three recordings are also similar in recorded quality. Those who prefer this morsel as dinner music will find it efficiently served by the Dajos ensemble. Wood's, however, is poorly reproduced. The Elman performance of Franko's transcription is surprisingly restrained, although the work is ill-suited to the solo violin. Why this item should be included in a "Society Set" (considering the abundant recordings of it) is incredibly mysterious to me and, no doubt, to Beecham too.

PÉLLEAS ET MÉLISANDE

Three excerpts. Beecham and the London Philharmonic Orchestra. V-Set 658—\$.750. [**fff\$\$.].

THIS is included in Sibelius Society Set No. 6 and is not available separately.

THE TEMPEST

Berceuse; Oak Tree; and Humoresque. Beecham and the London Philharmonic Orchestra. V-Set 446—\$.750. [**ffff\$\$.]. Berceuse only. Stokowski and the Philadelphia Orchestra. V-14726—\$.1. [**fff\$\$.]. Prelude. Beecham and the London Philharmonic Orchestra. V-Set 658—\$.750. [**fff\$\$.].

SINCE the excerpts credited to Beecham are available only as part of Sibelius Society Sets, the Stokowski performance is the single item procurable by itself. It is a stunning job of recreation and an equally impressive recording.

ORCHESTRAL WORKS

The Bard. Beecham and the London Philharmonic Orchestra. V-Set 658—\$.750. [**ff\$\$.].

A SECTION of Society Set No. 6, not available separately.

Berceuse. Stor Symphony Orchestra conducted by Armas Järnefelt. D-20067—\$.50. [*f\$\$.]. A WEAK piece, poorly recorded.

performance of the former is also more interesting.

Canzonetta, opus 62a. Dr. Frank Black and the NBC String Orchestra. V-12097—\$.1. [**ff\$\$.]. Louis Bailly directing the Curtis Music Ensemble. V-12440—\$.1. [**f\$\$.].

Festivo. Beecham and the London Philharmonic Orchestra. C-68590—\$.1. [**fff\$\$.].

BEECHAM does a lively job of this score, as propulsive as the music requires, which is considerable. The reproduction is formidably loud.

To THESE ears the players of Black's ensemble are superior to the Curtis musicians, possessed of more tone quality and better discipline. The

Finlandia. Artur Rodzinski and the Cleveland Orchestra. C-11178—\$.1. [**ffff\$\$.]. Victor Symphony Orchestra, with no conductor specified. V-36227—\$.75. [***fff\$\$.]. Beecham and the London Philharmonic Orchestra. C-69180—\$.1. [**fff\$\$.]. Ormandy and the Philadelphia Orchestra. V-17701—\$.1. [***fff\$\$.]. Sto-

kowski and the Philadelphia Orchestra. V-7412—\$1. [*fff\$]. Dr. Frieder Weissmann and an unidentified orchestra. D-25418—\$.75. [*f\$\$].

AMONG the churnings and roarings of these interpretations there seems the greatest impact and sincerity in the forthright, muscular one of Rodzinski. It is not so ear-filling as the Ormandy, perhaps, but it has much more compulsion. The version by the unidentified conductor on Victor's Black Label is a distinct bargain, forcefully played and splendidly reproduced. Beecham offers a little too much sobriety for the best justice here, but his orchestra plays well and it is equitably recorded. The Stokowski is one of the earliest versions of this work on records and no longer the marvel it once was. Amidst all this splendor the dull, unpersuasive performance under Weissmann is almost forlorn.

Karelia: Intermezzo. Walter Goehr and the London Philharmonic Orchestra. V-12830—\$1. [**fff\$]. Kajanus and symphony orchestra. C-67837—\$1. [*fff\$].

"SERVICEABLE" is the word for Goehr's performance of this score, which he urges along at a proper pace. The recording is excellent. Kajanus is not so fortunate in his reproduction (on the final side of the Sibelius 2nd symphony), though the intentions in the performance are sensible enough.

Alla Marcia. Goehr and the London Philharmonic Orchestra. V-12830—\$1. [**fff\$]. Kajanus and symphony orchestra. C-67848—\$1. [*fff\$].

THE words above are suitable for this work also, though the Kajanus performance here is on the final side of the Sibelius 1st symphony.

In Memoriam. Beecham and the London Philharmonic Orchestra. V-Set 658—\$7.50. [**fff\$].

INCLUDED in Sibelius Society Set No. 6 and not available separately.

Lemminkäinen's Homeward Journey. Ormandy and the Philadelphia Orchestra. V-17703—\$1. [***fff\$]. Beecham and the London Philharmonic Orchestra. V-12219-20—\$.2. [*fff\$].

THE intricacies of this score are whipped out with extraordinary effect by Ormandy, aided by a perfectly responsive orchestra. All the virtues of the performance are impressively reproduced. Beecham's performance has its merits, but the recording is a little muffled.

Maiden with the Roses. Koussevitzky and the Boston Symphony Orchestra. V-14355—\$1. [**fff\$].

AN EXCERPT from the *Swan-White* suite, played with characteristic care and imagery by Koussevitzky. The recording is very satisfying.

Night-Ride and Sunrise; The Oceanides. Adrian Boult and the BBC Orchestra. V-Set 311—\$3.50. [**fff\$]. BOULT leads these works with excellent sobriety and emphasis. However, the impressionism of the scoring would be more tangible were the recording more cleanly defined.

Pohjola's Daughter. Koussevitzky and the Boston Symphony Orchestra. V-15022-3—\$2. [**fff\$].

A SENSITIVE, warmly colored performance, very well reproduced.

Rakastava. Black and the NBC String Symphony Orchestra. V-12231-2—\$.2. [*fff\$]. Boyd Neel String Orchestra. D-25730-1—\$1.50. [*fff\$].

THERE is more than a suspicion of NBC's baleful studio 8-H in this reproduction. Whatever the cause, the glassy string tone, the lack of luster and sensuousness are a blight on Black's careful interpretation. However, the results are still preferable to those achieved by Neel, whose orchestra is ill-treated on these disks.

Romance in C, opus 42. Sir Adrian Boult and the strings of the BBC Orchestra. V-13499—\$1. [**fff\$]. Boyd Neel

and his String Orchestra. D-25631—\$7.50. [**ff\$\$].

THE strongly marked performance of Boult and his excellent group is better reproduced than the musically one by Neel. In addition to the larger group of strings at his disposal, Boult imparts more nuance to the playing than Neel does. He also has the advantage of less obtrusive surfaces.

Saga, en. *Eugene Goossens and an unidentified orchestra.* V-9925-6—\$2. [*ff\$\$]. *Beecham and the London Philharmonic Orchestra.* V-Set 658—\$7.50. [**ffff\$\$.]

GOOSSEN's musicianship is the principal support of this performance. The technical execution is good, but the reproduction is shallow and poorly balanced. The excellent version by Beecham is not available separately.

Swan of Tuonela, the. Ormandy and the Philadelphia Orchestra. V-17702—\$1. [***ff\$\$.] *Stock and the Chicago Symphony Orchestra.* C-11388—\$1.

[**ff\$\$.] *Stokowski and the Philadelphia Orchestra.* V-7380—\$1. [**ff\$\$.]

THE exceptional realism and definition of this recording by Ormandy are compelling reasons for its recommendation, even though the performance is not sharply superior to those of Stock and Stokowski. However, in a work whose values are so intimately pictorial, that is a substantial virtue indeed. Considering the newness of the Stock recording the reproduction is distinctly disappointing. Stokowski's older performance is inferior in fidelity to both of the others.

Tapiola. *Serge Koussevitzky and the Boston Symphony Orchestra.* V-Set 848—\$2.50. [***ffff\$\$.]

It is fortunate indeed that the strong feeling of Koussevitzky for this score has been utilized for its first American issue, and the first one generally available (the previous one was part of a restricted issue). The recording is eminently Bostonian.

SYMPHONIES

No. 1 in E minor. *Robert Kajanus and an unidentified orchestra.* C-Set 151—\$5.50. [*ff\$\$.] *Ormandy and the Minneapolis Symphony Orchestra.* V-Set 290—\$5.50. [**f\$\$.].

KAJANUS' performance does not leap out from the grooves as Ormandy's does, but its very modesty and unpretentiousness are qualities more suitable to Sibelius. The gesture-some insistence of Ormandy soon becomes thoroughly boring.

No. 2 in D major. *John Barbirolli and the New York Philharmonic-Symphony Orchestra.* C-Set 423—\$5.50. [**ff\$\$.] *Koussevitzky and the Boston Symphony Orchestra.* V-Set 272—\$6. [*ff\$\$.] *Kajanus and an unidentified orchestra.* C-Set 149—\$5.50. [*ff\$\$.].

I WOULD not contend that the Barbirolli is a completely satisfying choice, either as performance or re-

cording; but it fulfills the latter ideal to a larger extent than either of the alternatives. The playing of the Philharmonic lacks the finesse of the Boston band, but in order to hear points that Koussevitzky makes, the volume level must be increased to a point at which the surface sound is distinctly annoying. The Kajanus performance is dwarfed by both.

No. 3 in C major. *Kajanus and the London Symphony Orchestra.* V-Set 394—\$7.50. [**ff\$\$.].

INCLUDED in Sibelius Society Set No. 2 and not available separately.

No. 4 in A minor. *Beecham and the London Philharmonic Orchestra.* V-12215-19—\$5. [**ffff\$\$.] *Stokowski and the Philadelphia Orchestra.* V-Set 160—\$4.50. [**ff\$\$.].

ARCHITECTURALLY as well as acoustically the Beecham version has much more durability than the Sto-

kowski. The latter retains a good deal of robustness and resonance despite its years in the catalogue, but I find the Beecham more persuasive, more penetrating, and more affecting.

No. 5 in E flat. *Koussevitzky and the Boston Symphony Orchestra.* V-15019-22—\$4. [**ffff\$].

KOSSSEVITZKY's affection for this score is intimately conveyed by the lovely flexibility of his conducting, the rise and fall of emphasis, the fine curve of outline that can be

discerned from start to finish. All these traits are expressed in a recording of fine sheen and tonal richness.

No. 6 in D minor. *Georg Schneevoigt and the Finnish National Symphony Orchestra.* V-Set 344—\$7.50. [**ffff\$]. INCLUDED in Sibelius Society Set No. 3 and not available separately.

No. 7 in C major. *Koussevitzky and the BBC Symphony Orchestra.* V-Set 394—\$7.50. [**ffff\$].

INCLUDED in Sibelius Society Set No. 2 and not available separately.

QUARTET FOR STRINGS

Voces Intimae. *Budapest String Quartet.* V-Set 344—\$7.50. [**ffff\$].

INCLUDED in Sibelius Society Set No. 3 and not available separately.

SONGS

Aus banger Brust. *Marian Anderson.* V-2146—\$7.5. [**ffff\$].

DESPITE the indistinctness of the German text used by Anderson, she forms the line of the song appealingly. The recording is good.

Come Away, Death. *Marian Anderson.* V-1809—\$7.5. [**ffff\$].

No DOUBT the heaviness of Anderson's voice is suitable to this subject and its setting, but I find both exaggerated.

breadth and vocal freedom. She sings in Swedish, and the reproduction is good.

Flickan kom. *Anderson.* V-1766—\$7.5. [**ffff\$].

Saf, Saf Susa. *Anderson.* V-1766—\$7.5. [**ffff\$]. *Jussi Björling.* V-4531—\$7.5. [**ffff\$].

A WARMLY expressive performance, admirably reproduced.

ANDERSON's performance is an epitome of her art—warm, tender, understanding. Even without regard for its lullaby character, the music is more justly treated by her than by Björling. His is by no means bad, but it is short of her standard.

Långsamt som Kvällsskyn. *Marian Anderson.* V-2146—\$7.5. [**ffff\$].

Svarta Rosor. *Jussi Björling.* V-4531—\$7.5. [**ffff\$].

THE curious Orientalism of the melodic writing is sensitively conveyed by Anderson, who also manages the climax with remarkable

ONE of Sibelius' most affecting songs, and one I would wager I had heard on disks before, though I cannot track it down in an available catalogue. Björling's performance is lyrically eloquent, the reproduction of it good.

MISCELLANEOUS INSTRUMENTAL WORKS

HARP

Pastorale. *Mildred Dilling.* C-17107—\$7.5. [*f\$\$.]

panied by a surface scratch that distorts the effects Dilling strives for. Not recommended.

THE solo instrument is busily accom-

VIOLIN

Danse Champêtre; Romance. *Emil Telmányi.* V-8829—\$1. [**ffff\$].

musicianship and competent technique. However, Telmányi's tone is smallish and sweetish.

BOTH pieces are played with good

VIOLONCELLO

Malinconia, opus 20. Louis Jensen, with Galina Werschensky, piano. V-17920—\$1. [**ffff\$].

WHO Louis Jensen may be, I cannot say, but he is plainly a 'cellist of

impressive attainments. He sings this music with a tone meaty but not harsh, and especially resonant in the bottom range of the instrument. Both instruments are finely reproduced.

SINDING, CHRISTIAN

Rustle of Spring. Hans Barth. V-20121—\$.50. [**ffff\$]. *Marthe Rennesson. D-20616*—\$.50. [*f\$\$]. *Weissmann and symphony orchestra. D-20453*—\$.50. [*f\$\$]. *Bohemians. C-410*—\$.75. [**ffff\$].

THE Barth performance is the only one of these that can be discussed critically, for the others are self-conscious and exaggerated. His piano hardly carries one away, but the playing is orderly and unaffected. Both the Rennesson and Weissmann efforts are afflicted with unbearable

surface scratch. The playing of the Bohemians is overpriced, but the performance, as such, is the kind that one would hear only in expensive cafés.

Skreg en Fugl, der. Povla Frijsh. V-2079—\$.75. [**ffff\$].

HARDLY more than a few revolutions of the turntable are required for this song, but within that space Frijsh manages to convey both the essence of the song and a clear picture of her artistry. Both are well-reproduced. She sings in Norwegian.

SMETANA, BEDŘICH

OPERAS
DER KUSS

Wiegenlied. Elisabeth Schumann. V-1839—\$.75. [**ffff\$].

THE singer's vocal quality is beautifully suited to this little aria, and

she sings it affectionately. The orchestra is satisfactory, the recording excellent.

DIE VERKAUFTE BRAUT

Complete opera. *Otakar Ostrčil conducting the orchestra and chorus of the Prague National Opera, with Ada Nordenová (Marie), Vladimír Tomš (Hans), Jan Konstantin (Krusina), Emil Pollert (Kezal), and Jaroslav Gleich (Vasek).* V-Set 193—\$16. [**ffff\$].

IT is not inconceivable that at some blessed time in the future, when Prague is again Práha, this recording will serve as a guiding light for a gala reopening of the Czech National Theater. It is tradition incarnate—but tradition enlivened by the vitality and enthusiasm of the

performers, their enjoyment in the work, and their pride in being permitted to perform it definitively on records. Considering all these factors, it is comparatively unimportant that one voice is better than another; certainly one could not excel the group effect of this performance, spurred on by the relentless energy of Ostrčil, supported by as fine a chorus as one could hear on records. The recording has lost some of its vernal clarity, but it remains distinctly good. The Bohemian text is used, of course.

Overture. *Arthur Fiedler and the Bos-*

ton "Pops" Orchestra. V-4498—\$.75. [**fff\$]. *Barbirolli and the New York Philharmonic-Symphony Orchestra.* C-19003—\$.75. [*f\$\$]. *Stock and the Chicago Symphony Orchestra.* V-1555—\$.75. [*f\$\$]. *Harty and the London Philharmonic Orchestra.* C-7314—\$.1. [*f\$\$].

THE forthright, energetic performance of the Boston "Pops" Orchestra has the best balance of merits in this group of records. Barbirolli's conception is altogether respectable, but the recording is almost sensationaly bad. It has fine clarity in certain details, but the relationship of them is remarkably unbalanced. Stock's genial performance is offset by hollow, lusterless recording, and the Harty effort is similarly unfavored.

Three Dances. Howard Barlow and the CBS Orchestra. C-71049—\$.1. [*ff\$\$].

I do not care for the flat, unresonant sound of the recording, but Barlow leads the music with a lively sense of style.

Polka. Ormandy and the Minneapolis Symphony Orchestra. V-8694—\$.1. [*ff\$\$].

FOR some inscrutable reason this disk bears the inscription "Arr. by H. Riesenfeld." It has always been my impression that Smetana was a fair orchestrator, but this may simply mean that the task of crossing out the choral parts was assigned to Riesenfeld. The recorded sound is big and brassy, the playing highly spirited.

Furiant. Ormandy and the Minneapolis Symphony Orchestra. V-1761—\$.75. [*f\$\$].

THE two Ormandy disks in this list parallel the contents of the single

Barlow one. I prefer the older disks (Ormandy's) for the better orchestral sound, even at the higher cost. *Wer in Lieb' entbrannt. Eugen Fuchs, basso, and Charles Kullmann, tenor.* C-9096—\$.1. [**fff\$]. Michael Bohnen, basso. D-25810—\$.75. [*f\$\$].

BY SOME transitory magic this version by Fuchs and Kullmann remains as vital and resonant as the day on which it was made. Both singers are splendid in their parts. (Fuchs, in particular, sings with astonishing richness), and the recording is remarkably bright and resonant. Bohnen forces his voice constantly, and the tenor part is virtually ignored in his version.

Dance of the Comedians. Ormandy and the Minneapolis Symphony Orchestra. V-8694—\$.1. [**f\$\$].

THE playing is vivacious in a rather lumbering way, forcefully accented and reasonably well-reproduced.

Circus March. Bohemians, led by G. Walter. C-263—\$.75. [*ff\$\$].

WALTER's performing group is small, but the men play with zest and fancy. The arrangement includes a piano, but the spirit of Smetana is respected. It is also a successful recording.

Noch ein Veilchen, Marie. Erna Berger, soprano, and E. Zador, W. Grossman, E. Ruzicka, W. Beck, and E. Fuchs. C-9096—\$.1. [*ff\$\$].

THIS is the companion side to the Fuchs-Kullmann performance commended above and equally unexpected as a tribute to the high quality of the best recording that was being done early in the 'thirties. The solo singing of Berger is very tasty, and the ensemble is excellent.

ORCHESTRAL WORKS

MÁ VLAST

No. 2, Die Moldau. Rafael Kubelik conducting the Czech Philharmonic Orchestra. V-12520-1—\$.2. [***fff\$].

*Bruno Walter and the New York Philharmonic-Symphony Orchestra. C-Set X211—\$.2.50. [***fff\$]. Blech*

and the Berlin State Opera Orchestra. V-11434-5—\$2. [**ff\$\$]. Mörike and a symphony orchestra. D-25203-4—\$1.50. [**ff\$\$].

WHETHER the depth and fervor of Smetana's work is wholly in the score or draws upon the listener's sympathies for part of its effect I cannot say, but both Kubelik and Walter make moving music out of it. There is a little more incisiveness and rhythmic accent in the Kubelik performance, but the Walter has lovely warmth of feeling and is a little more amply recorded. It is the one I would prefer to own, though the Kubelik, in combination with No. 4 below, is a very attractive acquisition. Blech has a fine feeling for the score, but he has slight assistance from the engineers. Similarly, it would be pleasant to pay

a tribute to Mörike and one of the few recordings by him still in circulation, for he was probably the first conductor to have his name on a complete symphony in an album, all of sixteen years ago. However, this performance might well date from that period, for it is a very tubby recording, without breadth or realism.

No. 4, From Bohemia's Meadows and Forests. Kubelik and the Czech Philharmonic Orchestra. V-12521-2—\$2. [**ffff\$].

THE qualities of sensitivity and understanding noted in Kubelik's performance of "Die Moldau" are equally inherent in the attractiveness of this work. The orchestral playing is soundly disciplined and well-reproduced. Both works are included in V-Set 523—\$3.50.

PIANO WORK

*Polka in F sharp major. Felix Dyck. D-20229—\$.50. [*f\$\$].*

UNFORTUNATELY this engaging piece

is not well-served by either the performance or the recording of it. The surface sound is bad also.

QUARTET

*Aus der Heimat. Curtis String Quartet. C-Set 405—\$4.50. [**ffff\$]. Primrose Quartet. V-Set 675—\$4. [**ff\$\$].* THERE are many qualities common to these performances—the insistent energy of the players, the warm understanding of the composer's in-

tentions, the technical discipline of the ensembles. However, there is a margin of intensity, of vigor and enthusiasm in the Curtis performance that is truly exceptional—and for that reason it earns my preference. Both recordings are excellent.

MISCELLANEOUS INSTRUMENTAL WORKS

*Aus der Heimat, II. Nathan Milstein, violin. C-68480—\$1. [**ff\$\$].*

MILSTEIN's chilly, standoffish treatment of this music is hardly com-

plementary to its character. His technical facility must be acknowledged, but there is little else to admire.

SMITH, JOHN CHRISTOPHER (HARL McDONALD)

*Miniature Suite. Arthur Fiedler and his Sinfonietta. V-Set 609—\$2. [**ff\$\$].* HARL McDONALD's thoughtful essay in the style of Handelian music is

performed with clarity and appropriate fluency by Fiedler. The quality of the ensemble tone is especially satisfying.

SOWERBY, LEO

Comes Autumn Time. Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. V-2058—\$.75. [**f\$\$.].

WHAT can be done by enthusiasm and vigor to the benefit of this work is contributed without stint by Howard Hanson. The orchestra plays well, and it is strongly reproduced.

Irish Washerwoman. Victor Symphony Orchestra. V-22131—\$.50. [*f\$\$.]. Ormandy and the Minneapolis Symphony Orchestra. V-1761—\$.75. [*f\$\$.].

THERE is nothing in the Ormandy version that is not provided by the cheaper one. Neither is a remarkable specimen of recording, which limits the range of choice still more.

SPOHR, LUDWIG

Concerto No. 8. Albert Spalding and the Philadelphia Orchestra conducted by Ormandy. V-Set 544—\$2.50. [**f\$\$.].

SPALDING plays this work with more affection than one would believe accessible to a violinist who had engaged its patterns as a student. However, Spalding plays the music creatively, with fine fluency and

many stylistic subtleties. The recording of his tone is somewhat wiry, but the orchestra emerges with fine clarity and force.

Lord God of Heaven. Choir of the Temple Church, London. V-4286—\$.75. [*f\$\$.].

THE performance is thoughtful, but the recording is echoey.

STRAUSS, EDUARD

Doctrinen Walz. Fiedler and the Boston "Pops" Orchestra. V-12428—\$.1. [**f\$\$.].

THE well-chosen tempo heard from Fiedler in this waltz, the sensitivity and taste of his dynamics are merely foreshadowings of his exceptional flair for the music of the Strausses, which will be frequently commended in the succeeding pages. The recording is good.

Bahn frei. Johann Strauss Orchestra. D-20243—\$.50. [*f\$\$.].

THE expectations that may be raised by the glamorous name of this orchestra are hardly fulfilled by the performance. However, it is sufficient to suggest the charm and liveliness of the music.

STRAUSS, JOHANN, SR.

Radetzky March. Blech and the Berlin State Opera Orchestra. V-4127—\$.75. [*f\$\$.]. Victor Salon Orchestra. V-9994—\$.1. [**f\$\$.]. Vienna Choir Boys. V-1910—\$.75. [**f\$\$.]. THE reproduction of Blech's per-

formance is an unfortunate travesty on its liveliness and zest. This is not merely ordinary recording; it is truly disgraceful. There is a much better performance in the medley noted above, but it is not the only

music on V-9994. The Choir Boys sing with saucy lightness and precision. The transcription is far from

Strauss's orchestration, but the spirit is marvelously approximated. It is also well-recorded.

STRAUSS, JOHANN

OPERETTA EXCERPTS DIE FLEDERMAUS

Overture. *Bruno Walter and the Paris Conservatory Orchestra.* V-13688—\$1. [***ffff\$]. *Walter and the Berlin State Opera Orchestra.* C-9080—\$1. [*ffff\$]. *Ormandy and the Minneapolis Symphony Orchestra.* V-8651—\$1. [**ffff\$]. *Artur Bodanzky and an unidentified orchestra.* D-25081—\$.75. [*ffff\$]. *Victor Symphony Orchestra.* V-35956—\$.75. [**f\$\$.]. *Dajos Béla Orchestra.* D-25154—\$.75. [*f\$\$.].

In the first of the two versions noted above, Walter achieves the incredible feat of making a French orchestra play Strauss with all the zest and justice of his beloved Vienna Philharmonic. Add to this the suavity of the Parisian strings and the excellent wood winds, and the consequence is a recording of irresistible spirit. The same sentient qualities are present in the Walter-Columbia disk, but in no such physical glory. Ormandy's effort has abundant energy and more than a little appropriate style, but not the rhythmic snap of either Walter performance. Bodanzky's surprisingly sympathetic interpretation is based on a real affection for the music, but neither the recording nor the surfaces are a boon to him. The additional versions are equally routine, though the Victor one is tolerably well recorded.

Mein Herr, was dächten Sie? *Lotte Lehmann with orchestra conducted by Frieder Weissmann.* D-20280—\$.50. [**ffff\$].

THIS and the other Strauss disks in which Lehmann performs are a stunning example of an understanding as

genuine as it is far-reaching. She sings this music with every bit of the comprehension and care that she bestows on a Schumann or Schubert lied and with an amount of rhythmic élan that is truly astonishing. Here she has the benefit of sound recording and a well-paced orchestral accompaniment.

Czardas: *Klänge der Heimat.* *Lehmann, with orchestra conducted by Weissmann.* D-20280—\$.50. [**ffff\$]. *Rethberg.* V-7415—\$1. [*ffff\$].

RETHBERG sings with fair style and more than average vocal quality, but there is nothing in her performance to compare with the breadth and fervor of Lehmann.

Finale, Act II. *Lehmann, Tauber, Brandell, and others, with orchestra conducted by Weissmann.* D-29015—\$1. [*ffff\$].

THOUGH the recording offsets most of the merit that one anticipates from such singers as these, and the price is exorbitant for such inferior reproduction, it will be difficult for Straussophiles to resist the spirit and excitement in the performance. Indeed the investment would be justified merely for the pleasure of hearing Tauber's voice in "Brüderlein."

Brüderlein. *Vienna Choir Boys.* V-1911—\$.75. [**ffff\$].

THE charm here is strictly synthetic, produced by the interaction of the lovely music and the piping sweetness of the boys' voices. The arrangement, with piano accompaniment, is far from the composer's conception.

Du und du Walzer. Stock and the Chicago Symphony Orchestra. V-1481—\$75. [**f\$\$].
THIS is a completely tired perform-

ance, beginning with outmoded recording and continuing with the beatless conducting and the dutiful playing of the orchestra.

INDIGO

Tausend und eine Nacht Walzer. Clemens Krauss and the Vienna Philharmonic Orchestra. V-9990—\$1. [**fff\$\$]. Weingartner and an unidentified orchestra. C-69563—\$1. [*ff\$\$].

ADD the name of Krauss to those previously cited for their sympathetic, musically feeling for the works of Johann Strauss. There is a beautiful sweep and genuine feeling in his playing of this waltz, which is in all respects satisfying save for a slight weakness on the top of the orchestral register. It remains preferable to the Weingartner version, which is nevertheless an admirable job.

EINE NACHT IN VENEDIG

Lagunen Walzer, opus 411. Fiedler and the Boston "Pops" Orchestra. V-4480—\$75. [**fff\$\$]. Wiener Bohème Orchestra. D-20305—\$.50. [*ff\$\$]. Marek Weber and orchestra. V-36093—\$75. [**ff\$\$].

ONE can almost see the $\frac{3}{4}$ beat of Fiedler in this performance, so in-

termezzo. Blech and the Berlin State Opera Orchestra. V-11910—\$1. [**ff\$\$]. Otto Dobrindt conducting an unidentified orchestra. D-20307—\$.50. [*ff\$\$].

THE Blech job is tastefully supervised, warmly phrased, and deftly nuanced. Dobrindt also knows his way around these patterns, but he is hampered by bad recording.

Launisches Glück. Joseph Schmidt. D-20331—\$.50. [*ff\$\$].

THE stunning brilliance of Schmidt's voice is not so palpable on this disk as it is on some others, but the tenor is certainly devoted to the music he sings.

WIENER BLUT

cisive is the playing, so realistic the recording. The disk of the Wiener Bohémians is, unfortunately, neither. Weber adds various other snatches from the operetta to his playing of the waltz tunes, and with unfailing competence.

Walzer. Fritz Reiner and the Pittsburgh Symphony Orchestra. C-11579—\$1. [**fff\$\$]. Ormandy and the Philadelphia Orchestra. V-18060—\$1. [***f\$\$]. Koussevitzky and the Boston Symphony Orchestra. V-6903—\$1. [*ff\$]. Dajos Béla Orchestra. D-25153—\$.75. [*f\$\$].

BOTH as recording and performance the Reiner disk is as astonishing as it is welcome. His pace for the music is beautifully chosen, the reproduction of the effects Reiner achieves remarkably acute. It is perhaps exceeded in volume by Ormandy, but the latter adds an element of garishness ill-suited to the material. Koussevitzky's is not attractive

either. The Dajos band here performs in the um-pa-pa tradition. Excerpts. Maria Hester, Herbert Groh, and Max Schipper, with orchestra conducted by Otto Dobrindt. D-20310—\$.50. [*ff\$\$].

THE singers perform capably, but they are ill-served by the noisy recording.

Grüss Gott. Adele Kern, soprano, and Alfred Strauss, tenor, with orchestra. D-25296—\$.75. [**ff\$\$].

How well Strauss can sound when performed by vocalists of proper qualifications and taste is suggested by this disk. Both singers are eminently able, and the recording is better than the Decca average.

WIENER BON BON

Heute Nacht. Joseph Schmidt. D-23034
—\$.75. [**ffff\$].

THIS is absolutely the most zestful, enthusiastic performance by a vocalist of any Strauss item on records. Schmidt sings with boundless exuberance and with remarkable vocal freshness. The recording is excellent.

Walzer, opus 307. Marek Weber Orchestra. V-26514—\$.50. [**ffff\$].
Dajos Béla Orchestra. D-25063—\$.75. [**ffff\$].

THE general approach of the two orchestras is very similar, but Weber's band has more assistance from the recording engineers.

DER ZIGEUNERBARON

Overture. *Walter and the London Philharmonic Orchestra.* V-13689—\$.1. [***ffff\$]. *Walter and an unidentified orchestra.* C-9803—\$.1. [**ffff\$]. *Ormandy and the Minneapolis Symphony Orchestra.* V-8654—\$.1. [**ffff\$].

THANKS to Walter's new recording with the London Philharmonic, one need no longer be tempted by the superior fullness and brilliance of the Ormandy version to his old but magnificently spirited one. In completing this Cook's Tour of European Orchestras, and making all of them—Viennese, Berlin, Parisian, and English—sound just as he wants to—Walter shows that Strauss style is inherent in the conductor, without regard for the orchestra. For another confirmation, consult the over-heated, under-sympathetic one of Ormandy.

Als flotter Geist. *Tauber, with orchestra.* D-20394—\$.50. [**ff\$]. *John Charles Thomas.* V-16184—\$.1. [**f\$\$\$].

ONE could hardly find a more engaging example of pure sensual delight in singing than Tauber has in this juicy tune. The orchestra is feeble and the recording mediocre. A warning is the best that can be offered on behalf of the Thomas performance—it is an absurd text that he uses, embellished by whistles and clucking to an imaginary horse. The recording is very loud.

Zigeunerlied. *Elisabeth Rethberg.* D-20047—\$.50. [**ff\$].

THERE are few better examples of Rethberg's once-stunning voice on

records than this, and the material is very suitable to it. There is little to be said for the recording however. *Finale, Act I.* *Lehmann, Branzell, Tauber, and others, under the direction of Weissmann.* D-29013—\$.1. [**ffff\$].

THIS is not much better than the average of Decca recording (it is actually inferior to a number in that catalogue), and the extra charge for the gaudy names is unjustified. However, the singers perform with splendid enthusiasm, though there is much that is sharp and unpleasant in the reproduction.

Czardas. *Vienna Choir Boys.* V-1911—\$.75. [**ff\$].

THE best that can be said for this performance is that it is affecting if not authentic. The recording is good.

Wer uns getraut? *Richard and Carlotta Tauber.* D-25775—\$.75. [**ff\$].

LA TAUBER is not at all inhibited by this unusual appearance with her celebrated husband, using her thoroughly pleasant voice with real skill. The style of the performance is excellent.

Finale, Act II. *Lehmann, Branzell, Tauber, and others.* D-29013—\$.1. [**ffff\$].

SEE comment above under "Finale, Act I."

Love Can Be Dreamed. *Thomas.* V-16184—\$.1. [**f\$].

ONE would not dispute the justice of this title, but it is apparent that Thomas cannot dream a way of singing this music tastefully. It is over-emphasized, rhythmically distorted,

and vocally unimpressive. The recording is good.

Schatz Walzer. *Dajos Béla Orchestra.* D-25034—\$.75. [**ffff\$]. *Blech and the Berlin State Opera Orchestra.* V-9991—\$.1. [**ffff\$]. *Anton and orchestra.* V-26322—\$.50. [**f\$\$\$]. *Shilkret and orchestra.* V-36127—\$.75. [*f\$\$\$].

CONSIDERING the various elements of these performances, the unremarkable one of the Dajos orchestra is about the most satisfying. Blech does a spirited job, but he is hampered

by exceptionally poor recording. Anton's orchestra is well-reproduced, but the performance is metronomic, impeded by a solo organ. The Shilkret version is no better than the recording, which is mediocre.

Medley. *Edith Lorand Orchestra.* D-25084—\$.75. [*ffff\$].

ONE has the impression that Lorand would gladly pay for the privilege of recording this music, so full is it of pure joy in playing. The recording is fair.

OTHER WALTZES AND POLKAS

Accelerationen Walzer, opus 234. *Ormandy and the Minneapolis Symphony Orchestra.* V-8653—\$.1. [**ffff\$]. *Dajos Béla Orchestra.* D-25023—\$.75. [*f\$\$\$].

I PREFER a silkier string quality in my Strauss waltzes than Ormandy provides, but his performance has more than ordinary sweep and movement. The Dajos orchestra is an extremely capable, musicianly group, well-versed in the Strauss style. Like so many of its other disks, however, it presents an abridged version of the waltz, lacking introduction, coda, etc.

An der schönen blauen Donau, opus 314. *Georg Szell and the Vienna Philharmonic Orchestra.* V-13691—\$.1. [**ffff\$]. *Ormandy and the Minneapolis Orchestra.* V-8650—\$.1. [**ffff\$]. *Weingartner and the Royal Philharmonic Orchestra.* C-69275—\$.1. [**ffff\$]. *Stokowski and the Philadelphia Orchestra.* V-15425—\$.1. [***f\$\$]. *Mörike and an unidentified orchestra.* D-25173—\$.75. [*ffff\$]. *Josef Lhevinne, piano.* V-6840—\$.1. [**ffff\$]. *Vienna Choir Boys.* V-1908—\$.75. [*ffff\$]. *Orchestre Raymonde, conducted by G. Walter.* C-262—\$.75. [*ffff\$].

THE fortunate appearance of the Szell performance has rescued this work from the paradoxical state of

being the most celebrated of Strauss's works and one of the least well treated by the phonograph. His is a performance of notable excellence, especially in the treatment of the inimitable introduction and the superb coda, both of them conceived with fine dignity and breadth. And the melting warmth of the Viennese horns is finely reproduced by the engineers. Ormandy's is sensitive within a severely practical range, and the genial, flexible version of Weingartner is embarrassed by heavy surface sound and poor orchestral tone, while the Mörike—by far the most poetic of all the available versions—is an even more antique recording. Stokowski is no more to be trusted with Strauss than with Bach, for he adds Kostelanetz-like doublings to the violins as well as other lurid touches to an edition in which the waltz is truncated. The recording, however, is mighty impressive. Lhevinne plays the Schulz-Evler transcription with breathless fluency, but the results have little to do with Strauss. Of all the salon-type orchestras, the one led by G. Walter is the most efficient and the best recorded. Band, swing orchestra, and calliope editions exist in profusion, and a list will be sent upon application to the publisher.

Ballg'sichten Walzer. *Barlow and the CBS Symphony Orchestra.* C-71028—\$1. [**ff\$\$].

A TASTEFUL job by Barlow, well-paced and reasonably phrased. The orchestral tone is unattractive.

Bei uns zu Haus. *Hans Knappertsbusch and an unidentified orchestra.* D-20302—\$.50. [*ff\$\$].

LIKE virtually all Middle European conductors of the last generation Knappertsbusch has admirable feeling for the Strauss style. However, this recording merely suggests rather than demonstrates that fact.

Cagliostro, opus 370. *Arthur Fiedler and the Boston "Pops" Orchestra.* V-4479—\$.75. [**f\$\$].

FIEDLER was apparently in a lusty mood when this recording was made, for its beer-garden blariness is unlike his usual discrimination. The reproduction is good.

Champagner Polka. *Barlow and the CBS Symphony Orchestra.* C-71029—\$1. [**ff\$\$].

RATHER lugubrious Strauss, and not improved by Barlow's run-through. The recording is lacking in richness or depth.

Citronen Walzer. *Fiedler and the Boston "Pops" Orchestra.* V-11894—\$1. [**ff\$\$].

IN THIS disk Fiedler shows his appreciation of the value, in playing Strauss, of not pressing the string tone. It emerges soft and lustrous in a really delicious performance.

Dichterliebe, opus 38. *Fiedler and the Boston "Pops" Orchestra.* V-4477—\$.75. [**ff\$\$].

THIS is minor Strauss and not distinguished Fiedler.

Donner und Blitzen Polka, opus 324. *Fiedler and the Boston "Pops" Orchestra.* V-4319—\$.75. [***ffff\$].

FOR utter appropriateness of treatment there is not a disk in this volume, whether by Toscanini, Beecham, or Koussevitzky, that more snugly fits the composer's requirements than this one by Fiedler. It is magnifi-

cently, almost defiantly, spirited, with an amazing tonal range and wonderful precision of dynamics. The recording is superb.

Explosions Polka; Electrofor Polka; Festival Quadrille. *Howard Barlow and the CBS Orchestra.* C-69756—\$1. [**ff\$\$].

THESE gay pieces were exhumed for Barlow's use from a collection at the Library of Congress and have not, to my knowledge, been performed or recorded by any other conductor. They are pure dance music, without the element of symphonic construction that ennobles the more famous waltzes, but they are characteristic enough (the first was orchestrated by Amadeo de Filippi, in the Strauss style). The playing is incisive, well-turned, but the recording (especially of the "Festival Quadrille") is not reliable.

Freut' euch des Lebens, opus 340. *Wiener Bohème Orchestra.* D-20303—\$.50. [*f\$\$].

THERE is delightful music here, but it must be perceived through intensive scratch and a rather scrambled performance.

Fühlungsstimmen, opus 410. *Beecham and the London Philharmonic Orchestra.* C-70338—\$1. [**fff\$]. *Weingartner and an unidentified orchestra.* C-69564—\$1. [**ffff\$]. *Georg Szell and the Vienna Philharmonic Orchestra.* V-8925—\$1. [**ff\$]. *Ormandy and the Philadelphia Orchestra.* V-18060—\$1. [***ffff\$]. *Koussevitzky and the Boston Symphony Orchestra.* V-6903—\$1. [*f\$]. *Orchestre Raymond.* C-360—\$.75. [**ff\$]. *Dajos Béla Orchestra.* D-25153—\$.75. [**ff\$]. *Miliza Korjus, soprano.* V-12829—\$1. [**ffff\$]. *Maria Cebotari, with orchestra conducted by Robert Heger.* D-23028—\$.75. [**ff\$].

THOUGH the Beecham recording is more than a little superior to the Weingartner, the latter plays the music with extraordinary zest and

understanding, with an amount of dynamic feeling that is irresistible. Beecham's treatment is much in the same spirit but not quite so super. Of the single-sided versions I much prefer the buoyancy and lightness of Szell to the businesslike sentiment of Ormandy or the simpering affectation of Koussevitzky. Of the salon orchestras the Raymonde ensemble performs with more discipline, if a little less ardor, than the Dajos band. I am not fond of this as a coloratura display piece, but Korjus does sing it with pellucid tone quality and a maximum of effectiveness. Cebotari cackles energetically but without great profit to the listener.

G'schichten aus dem Wienerwald, opus 325. *Bruno Walter and an unidentified orchestra*. C-69562—\$1. [**ffff\$\$.]. *Ormandy and the Minneapolis Symphony Orchestra*. V-8652—\$1. [**ff\$\$.]. *Stokowski and the Philadelphia Orchestra*. V-15425—\$1. [***f\$\$.]. *Marek Weber and his orchestra*. V-20915—\$.50. [**ff\$\$.]. *Edith Lorand and her orchestra*. D-25327—\$.75. [*ff\$\$.]. *Miliza Korjus, soprano*. V-4410—\$.75. [**f\$\$.].

"LET there be no nonsense about it," Bruno Walter's recording says in effect. "This is great music." That, certainly, is the way he plays it, with affectionate stroking of its superb lines, with infinite integration of detail. There are lift and sweep to the orchestral performance and a good level of recorded quality. The Ormandy version is also complete (the zither is replaced by what sounds like a celesta), but it has a Midwestern twang. Stokowski also touches up this work as he does the "Blue Danube," with the effect, if not the intention, of a boy who draws a mustache on a subway poster of Hedy Lamarr. It is a roaring, robust recording. Of the versions with zither I prefer Weber's to the noisy reproduction of Lorand and her orchestra. The vocal version by Korjus

is *echt M-G-M*, even to the orchestra of that institution and its conductor, Nat Finston. Her singing is almost unbearably brilliant and equally excruciating.

Kaiserwalzer, opus 347. *Bruno Walter and the Vienna Philharmonic Orchestra*. V-13690—\$1. [**ffff\$\$.]. *Fiedler and the Boston "Pops" Orchestra*. V-12195—\$1. [**ff\$\$.]. *Stock and the Chicago Symphony Orchestra*. V-7653—\$1. [*ff\$\$.]. *Robert Heger and an unidentified orchestra*. D-25764—\$.75. [**ff\$\$.]. *Dajos Béla Orchestra*. D-25441—\$.75. [*ff\$\$.]. *Shilkret and Victor Orchestra*. V-35919—\$.75. [*ff\$\$.]. *Vienna Choir Boys*. V-1909—\$.75. [**ff\$\$.].

EVEN an emperor should be flattered to have such music and playing in his honor as Walter conveys on his recent, soundly reproduced version. There is a better blending of all elements than in the Fiedler, which has a little more nervous thrust than is best for the music. Stock's has too much of the parade ground in his treatment both of the martial introduction and the waltzes themselves. Heger's finely flavorsome treatment is obscured and defeated by the shabby reproduction. Dajos makes more music without a pipe organ than Shilkret does with one, but the net result is not greatly different. As for the Choir Boys, they are charming, but the sound is pallid for this music.

Künstlerleben, opus 316. *Kleiber and the Vienna Philharmonic Orchestra*. V-9992—\$1. [**ffff\$\$.]. *Fiedler and the Boston "Pops" Orchestra*. V-12194—\$1. [**ff\$\$.]. *Orchestre Raymonde C-368*—\$.75. [**f\$\$.]. *Barnabas von Geczy and orchestra*. V-26513—\$.50. [**f\$\$.]. *David Saperton, piano*. V-Set 796—\$.25. [**ff\$\$.].

DESPITE the dull recording, the Kleiber version has a margin of finesse and incisiveness that is not matched by the brighter, more angular performance of Fiedler. The compact

Orchestre Raymonde upholds its excellent standard in this compressed version, playing with more life and sensitivity than the vigorous group led by von Geczy. The Godowsky paraphrase used by Saperton is often fantastically ingenious, and the playing is evidence of equal devotion to Strauss and the paraphraser. In this form, however, it is only a supremely taxing display piece, with little relationship to the basic material. The recording is excellent.

Kuss Walzer, opus 400. *Knappertsbusch and unidentified orchestra*. D-20304—\$.50. [**ff\$\$.]

THERE are grindings and wheezings in the reproduction, but the playing is skillful and understanding.

Man lebt nur einmal, opus 167. *Ania Dorfman, piano*. C-4270—\$.75. [**fff\$\$.]

THOUGH I am not fond of Strauss on the piano, and particularly such augmentations as Tausig's, I would much rather hear his tunes in this form than not at all. That is especially the case here, for Dorfman plays them with exceptional deftness and sensibility and with lovely tonal quality.

Morgenblätter, opus 279. *Dajos Béla Orchestra*. D-25037—\$.75. [**ff\$\$.]

I AM NOT one to belittle the high merits of the group led by Dajos, but the jaunty tunes of this waltz really require a larger, more diversified ensemble. The recording is only fair.

Motoren Walzer. *Howard Barlow and the CBS Symphony Orchestra*. C-71027—\$.1. [**f\$\$.]

BARLOW does not play this music as though he believed in it wholeheartedly, though it is one of the most attractive of the items in the second album of "Rediscovered Music." The recording is quite shrill and unresonant.

Neu Wien Walzer, opus 342. *Fiedler and the Boston "Pops" Orchestra*. V-4478—\$.75. [**ff\$\$.]

THERE is little here to rouse the best in Fiedler, who resorts to little excesses of emphasis and rhythm to provide interest. The results are well-recorded but not entertaining.

○ *schöner Mai*, opus 375. *Vera Schwarz, soprano*. D-20308—\$.50. [**ff\$\$.]

THE unremarkable career of Schwarz in this country is not belied by this recording. The singing is overstressed, the reproduction poor.

Paroxysmen Walzer. *Barlow and the CBS Orchestra*. C-69757—\$.1. [**ff\$\$.]

THE provocative title is, unfortunately, not sustained by the music, which is weak Strauss. Barlow plays it energetically, and the recording is passable.

Perpetuum Mobile. *Mengelberg and the Amsterdam Concertgebouw Orchestra*. C-9076—\$.1. [**ff\$\$.]. *Blech and the Berlin State Opera Orchestra*. V-4127—\$.75. [*f\$\$.]. *Edith Lorand and orchestra*. D-20297—\$.50. [**ff\$\$.].

SURELY this is one of the most engaging thoughts that ever occurred to a composer, but none of the disks is reproduced well enough to define its attractions. The Mengelberg has slightly more suggestion of orchestral tone, a quality in which the Blech job is completely lacking. Lorand performs energetically but with an inadequate orchestra.

Pizzicato Polka. *Ormandy and the Minneapolis Symphony Orchestra*. V-1757—\$.75. [**fff\$\$.]. *Vienna Choir Boys*. V-1910—\$.75. [**ff\$\$.].

TO MY mind this is the most skillful of all recorded performances by Ormandy—tone-poems, symphonies, and overtures included. It is delightfully humorous and altogether musical. The recording is good. There should also be a word for the resourceful singing of the Choir Boys, who succeed in making voices sound as much like an orchestra as one can without an orchestra.

Roses aus dem Süden. *Walter and an unidentified orchestra*. C-69561—\$.1.

[**ff\$\$.] *Stock and the Chicago Symphony Orchestra.* V-6647—\$1. [*ff\$\$.] *Paramount Theatre Orchestra of London.* V-26322—\$.50. [**f\$\$.] *Dajos Béla.* D-25037—\$.75. [*ff\$\$.] *Pryor's Band.* V-35799—\$.75. [*ff\$\$.].

TO WALTER, plainly, "south" means Capri and the Mediterranean; but the suggestion in the Stock disk is unmistakably of the South Side of Chicago. In any case I prefer the warm, sunny playing of Walter to that of his competitor. The Paramount performance is à la Wurlitzer and actually contains an organ of that genre. Dajos saws energetically at his compressed edition, whereas the Pryor version is all hot dogs and popcorn.

Schnellpost Polka. Barlow and the CBS Symphony. C-71029—\$1. [**f\$\$.].

A LIGHT-FOOTED romp, engagingly managed by Barlow. The recording makes the orchestra sound smaller than it is, which is—small.

Seid umschlungen, opus 443. Dajos Béla Orchestra. D-25765—\$.75. [*ff\$\$.].

THE reference in the title is, of course, to the famous phrase in Schiller's "Ode," which Beethoven set in his choral symphony. However, the results do not add up to one of Strauss's more consequential works.

Serail Tänze. Barlow and the CBS Orchestra. C-69755—\$1. [**ff\$\$.].

BARLOW uses an orchestration by Amadeo de Filippi from a "rediscovered" piano copy. The performance is crisp, the recording boomy and indistinct.

Telegrafischer Depeschen. Barlow and the CBS Symphony Orchestra. C-71029—\$1. [**ff\$\$.].

DOUBTLESS Strauss could write a waltz in his sleep, if he was re-

quired to—and this might well be it. The surface traits are there, but little more of the authentic Strauss. The playing and recording are only tolerable.

Tritsch, Tratsch, opus 214. Orchestre Raymonde. C-386—\$.75. [**ff\$\$.] *Otto Dobrindt and a symphony orchestra.* D-20307—\$.50. [*f\$\$.].

THERE is more to hear on the Orchestre Raymonde disk, for it is at least well-recorded, though the music is severely compressed. The Dobrindt version is more ample, though poorly recorded.

Waldmeister. Dobrindt and an unidentified orchestra. D-20311—\$.50. [*f\$\$.]. A COLLECTOR's item, indeed; for not many others will want to endure the noisy surfaces and weak reproduction.

Wein, Weib und Gesang. Weingartner and the Paris Conservatory Orchestra. C-71210—\$1. [**ff\$\$.]. *Fiedler and the Boston "Pops" Orchestra.* V-12192—\$1. [**ff\$\$.]. *Bodanzky and an unidentified orchestra.* D-25388—\$.75. [*ff\$\$.]. *Stock and the Chicago Symphony Orchestra.* V-6647—\$1. [*f\$\$.].

WEINGARTNER does not get quite the same results from this outlandish (in the pure sense) orchestra that Walter did in *Die Fledermaus* overture. But it is tasty Strauss playing, and a good deal suaver than the sharp, insistent performance of the Bostonians under Fiedler. One can hardly associate apt performance of Strauss with the hawk-faced, stern disciplinarian of countless *Tristans* at the Metropolitan, but the Bodanzky is all of that, if poorly reproduced. The Stock effort is abbreviated, dilatory, and unconvincing.

MISCELLANEOUS RECORDINGS

Carneval de Vienne. Moriz Rosenthal, piano. D-25839—\$.75. [*ff\$\$.].

THERE is typical complexity in this arrangement by Rosenthal, which he

plays with infinite charm and dexterity. However, the piano only tinkles and does not sing in this reproduction.

Reminiscences of Vienna. *Victor Salon Orchestra.* V-9994—\$1. [**ffff\$].

NO CONDUCTOR is credited with this performance, which is a pity, for the playing is splendidly incisive, full of dash and sensitivity. The recording is good.

Polkas. *Light Symphony Orchestra.* V-36213—\$.75. [**ff\$\$.]

AN ATTRACTIVE potpourri, garnished with the good green of sincere feeling and served with relish. The recording is good.

Beau Danube, le. *Antal Dorati and the London Philharmonic Orchestra.* V-Set 414—\$3.50. [**ff\$\$.]

THIS is the delightful creation by Desormière that has served the Ballet Russe so well on so many occasions. Since Dorati has officiated on many of these, and the orchestra is first-rate, the quality of the performance may be taken for granted. It is well-reproduced.

STRAUSS, JOSEF

Delirien Walzer. *Dajos Béla Orchestra.* D-25057—\$.75. [*ff\$\$.]

AN ATTRACTIVE performance, but somewhat overpowered by scratch and poor recording.

Dorfenschwalben. *Erich Kleiber and the Vienna Philharmonic Orchestra.* V-9993—\$1. [**ffff\$]. *Gitta Alpar, soprano.* D-23026—\$.75. [*f\$\$.]

THERE is the family touch in this work, as Kleiber implies with his superbly sensitive, well-controlled performance. The recording is good. I do not care for the ornate, tasteless singing of Alpar, and the price is out of range with the recording.

Dynamiden. *Dajos Béla Orchestra.* D-25766—\$.75. [*ff\$\$.]

THE leader's fiddling is sweetness itself, but the supporting orchestra is not too good.

Feuerfest Polka. *Johann Strauss Orchestra.* D-20243—\$.50. [*f\$\$.]

A CRISP performance, but shabbily recorded.

Flattergeister Wälzer. *Dajos Béla Orchestra.* D-25766—\$.75. [*f\$\$.]

HEAVY, boomy rhythm and poor recording are decidedly disadvantageous to the capable playing of the orchestra.

✓ **Marienkänge.** *Marek Weber Orchestra.* V-24354—\$.50. [**ff\$\$.] *Dajos Béla Orchestra.* D-25063—\$.75. [*ff\$\$.]

BOTH of these performances are dominated by a solo violinist, but the Weber version is better recorded.

✓ **Sphärenklänge Walzer.** *Walter Goehr conducting an orchestra and chorus.* V-36300—\$.75. [**ff\$\$.] *Bodanzky and an unidentified orchestra.* D-25767—\$.75. [*ff\$\$.]

WHETHER the edition used by Goehr is authentic or not I am unable to say, but he does a completely convincing job of it. The Bodanzky performance is thoroughly creditable to him, though poorly recorded.

Wienerkinder. *Dajos Béla Orchestra.* D-20306—\$.50. [*ff\$\$.]

A VITAL, sympathetic performance, hampered by tubby recording.

STRAUSS, RICHARD

INCIDENTAL MUSIC

Bourgeois gentilhomme, le. *Clemens Krauss and the Vienna Philharmonic Orchestra.* V-Set 101—\$.450. [*ff\$\$.] *Prelude to Act III. Malcolm*

Sargent and orchestra. C-DB1300—\$.75. [**ff\$\$.]

THE recording of the Krauss performance is not to my taste (it is

too tubby and indefinite for that), but the conducting is finely spirited, marked by many fortunate inflections. It is, in this sense, a desirable

addition to any collection. The one Sargent excerpt is well-performed, competently recorded.

ORCHESTRAL WORKS TONE POEMS

Also sprach Zarathustra. *Serge Koussevitzky and the Boston Symphony Orchestra.* V-Set 257—\$5. [**fff\$\$]. *Stock and the Chicago Symphony Orchestra.* C-Set 421—\$4.50. [**ff\$\$].

WHEN this Koussevitzky recording appeared, all of six years ago, it was an incontestable marvel; which means that the Columbia recording of just last season is something less than on a par with it. Since the Koussevitzky conception is a far more vital and impelling one, the margin is still comfortably in his favor. This is not to say that Stock is unaware of the music's implications—it is, rather, that his restatement of them is less energetic and compelling.

Don Juan. *Fritz Reiner and the Pittsburgh Symphony Orchestra.* C-Set X190—\$2.50. [**fff\$\$]. *Fritz Busch and the London Philharmonic Orchestra.* V-Set 351—\$2.50. [**fff\$\$]. *Bruno Walter and the Royal Philharmonic Orchestra.* C-67386-7—\$2. [*ff\$\$]. *Otto Klemperer and an unidentified orchestra.* D-25444-5—\$1.50. [**ff\$\$].

I WOULD not urge anyone who already has the Busch version to scrap it for the newer one by Reiner, for the difference of quality is hardly that great. However, I certainly find more of the excitement, headlong energy, and lusty color in the music conveyed by Reiner than by Busch. Sometimes, indeed, he demands more of these elements than his developing orchestra can give him, but there is at all times a driving forward that is much to the gain of the score. The recording is a little less

resonant than I like, but quite vivid. Walter lingers a bit over the lyric episodes, as though saying a man must have some romance in him (Le-nau's *Don Juan* just didn't), and the recording of his band is undernourished. Klemperer does not have the engineering assistance to make his conception effective.

Don Quixote. *Ormandy and the Philadelphia Orchestra, with Emanuel Feuermann as solo cellist.* V-Set 720—\$5.50. [***ff\$\$].

THE most valid charge that can be brought against the Ormandy-Feuermann performance is that the cello is excessively loud, treated by the microphones as virtually a solo rather than an integral part in the musico-dramatic texture created by Strauss. However, this charge may be regarded indulgently when it concerns a musician of such impeccable instincts and superlative eloquence as Feuermann. In fact it is he who imparts the essential distinction to this performance, which is, aside from the superb recording, not impressively eloquent or discerning. It is unfortunate that the weaker recording of Beecham (with the Philharmonic-Symphony and Alfred Wallenstein) has been deleted from the Victor catalogue. It had many subtleties of treatment if no remarkable virtues of recording.

Heldenleben, ein. *Ormandy and the Philadelphia Orchestra.* V-Set 610—\$5.50. [***ff\$\$]. *Rodzinski and the Cleveland Orchestra.* C-Set 441—\$5.50. [**ff\$\$].

THE muscular, incisive performance of Rodzinski is closer to the classic one of Mengelberg than any I have

ever heard, but it is sadly undervalued in this dull, uncompelling recording. This being so, it would be absurd to recommend any other choice than the superlative reproduction of the Philadelphia Orchestra, in which Ormandy has an uncontestedly dazzling though hardly persuasive part.

*Sinfonia Domestica. Ormandy and the Philadelphia Orchestra. V-Set 520—\$5.50. [**ff\$].*

THIS is an uncommonly satisfying interpretation by Ormandy, vividly pictorial and thoroughly musical. The recording is consistently good.

*Till Eulenspiegel. Artur Rodzinski and the Cleveland Symphony Orchestra. C-Set X210—\$2.50. [***fff\$]. Fritz Busch and the London Philharmonic Orchestra. V-11724-5—\$2. [**ff\$]. Désiré Defauw and the Royal Brussels Conservatory Orchestra. C-67478-9—\$2. [**ff\$]. Otto Klemperer and an unidentified orchestra. D-25421-2—\$1.50. [*ff\$].*

FROM this and other recent performances in this volume (notably works of Tchaikovsky and Shostakovich) it is apparent to me that Rodzinski has made more progress in the last

two or three years than any conductor I know of—especially in acquiring that knack of energizing his music which only a few conductors of the day possess. Till lives, capers, and dies with utter believability in this version. Busch's effort is an excellent one, but it does not have the electrifying energy of Rodzinski's. Defauw's approach is a little precise and intellectualized, whereas the jaunty treatment of Klemperer is minimized by the faults of reproduction.

*Tod und Verklärung. Coates and the London Symphony Orchestra. V-Set G-11—\$2.50. [**fff\$]. Stokowski and the Philadelphia Orchestra. V-Set 217—\$3.50. [***ff\$]. Weissmann conducting an unidentified orchestra. D-25350-2—\$2.25. [*f\$].*

COATES has not the glamor of Stokowski, either as name or interpreter, but his performance is more communicative and, at the price, a sounder value than the superheated, unstable one of the Philadelphia Orchestra. It also stands up remarkably well as a recording. The Weissmann performance is weak and badly reproduced.

ORCHESTRA AND PIANO WORKS

*Burleske. Elly Ney, piano, with the Berlin State Opera Orchestra conducted by Willem van Hoogstraten. V-11744-5—\$2. [*ff\$].*

ONLY a sadist would deny himself the pleasures of this music because of the erratic, insecure performance

and poor recording. That its pervasive charm and unrelenting vitality assert themselves nevertheless is certainly a major tribute to the superlative talent of the youthful Strauss.

OPERAS DIE AEGYPTISCHE HELENA

*Bei jener Nacht. Rose Pauly-Dresen, with orchestra conducted by Fritz Busch. D-25850—\$7.50. [**ff\$].*

DESPITE Pauly's gravelly voice (she is, of course, the singer who has recently come into prominence here, despite the hyphenation) this is vocal

performance of real compulsion and fire. The orchestra is well-directed, the recording tolerably good.

*Helen's Awakening. Busch conducting an unidentified orchestra. D-25031—\$7.50. [*ff\$].*

THE mood established by Busch, the

lift and impact of his conducting are the elements that count here, for the recording is just about serviceable.

Zweite Brautnacht! *Pauly-Dresen, with orchestra led by Busch.* D-25850—\$.75. [**ff\$\$].

ANOTHER superior accomplishment

by Pauly, not too suavely sung, but well-dramatized.

Funeral March. *Busch conducting an unidentified orchestra.* D-25031—\$.75. [*ff\$\$].

SEE comment above under "Helen's Awakening."

ARABELLA

Aber der Richtige: *Opening Duet. Lotte Lehmann and Kate Heidersbach.* D-23048—\$.75. [**ff\$\$].

TEMPORAL factors have more than slight bearing on this disk—they account for the tension and strain in Lehmann's voice but also permit a better quality of recording than most Decca items enjoy. Heidersbach is

a capable singer, the orchestra large and efficient.

Prelude, Act III; Waltz and Interlude. *Berlin State Opera Orchestra led by Fritz Zaun.* V-4282—\$.75. [***ffff\$]. THERE is fine sonority in this recording, sharp energy in the conducting and playing.

ARIADNE AUF NAXOS

Sie atmet leicht. *Lotte Lehmann.* D-25816—\$.75. [*ff\$\$].

LEHMANN is in fine form on this disk, singing the music with lovely

style and graciousness. Neither the recording nor the orchestral playing are distinguished.

DAPHNE

Götter! Brüder!; *O wie gerne; Transformation of Daphne. Margarete Teschemacher and Torsten Ralf, with orchestra led by Karl Böhm.* V-Set 660—\$.250. [***ffff\$].

Most of the burden in the vocal passages of these excerpts is carried by the Teschemacher voice, an organ

of exceptional power and range if not always of dependable quality. Ralf is, for a German tenor (of Scandinavian origin), fairly listenable here. The splendid orchestra of the Saxon State Opera plays the score magnificently, and the recording is brilliantly colorful.

INTERMEZZO

Waltz. *Hans Knappertsbusch conducting an unidentified orchestra.* D-25150—\$.75. [*ff\$\$].

ONE could hardly ask for more

spirit than Knappertsbusch brings to this performance, but the recording is muffled, lacking in the desired definition.

DER ROSENKAVALIER

Selected excerpts. *Lotte Lehmann, Maria Olszewska, Elisabeth Schumann (Sophie), and Richard Mayr, with the Vienna Philharmonic Orchestra and Chorus conducted by Robert Heger.* V-Set 196—\$.13.50. [**ffff\$]. THIS is a precious heritage indeed—nearly two hours of a Vienna Opera performance, sung by what is virtually the classic cast for this opera (emphatically so in the case of Leh-

mann, Mayr, and Schumann) and led by a conductor of sensitivity and intelligence. To be sure, more than a third of the score is omitted, but it is a third that even the average enthusiast for *Rosenkavalier* will concede can be spared without too much pain. What counts most, in any case, is the perpetuation of virtually all of Lehmann's Marschallin and a considerable amount of

Mayr's Baron—two impersonations that will be remembered as long as the opera is played. Olszewska sounds better as Octavian than she appeared in the opera house, which is not to the disadvantage of the performance either. The recording has lost a good deal of its freshness and fidelity, but it retains sufficient vividness to make the virtues of the performance apparent and enjoyable.

Breakfast Scene. Karl Alwin and the Vienna Philharmonic Orchestra. V-11218—\$1. [**ff\$\$].

ALWIN's feeling for this score is strongly marked through the four excerpts he conducts in this suite (without voices). The edition by Nambuat is faithful to the composer. Acceptable is the word for the recording.

Nicht dort. Meta Seinemeyer, Grete Merrem-Nikisch, and Emanuel List. D-25237—\$.75. [*ff\$\$].

THE two ladies are admirable singers, but I endorse this disk for the rare recorded evidence it offers of List's sonorous Ochs. The spirit of the performance is infectious, even if the quality of the recording isn't.

Di rigori armato (Italian Serenade). Herbert Ernst Groh. D-20001—\$.50. [*ff\$\$]. Charles Kullmann. C-4153—\$.75. [**f\$\$].

KULLMANN's voice is a mite better reproduced than Groh's, but it is also tighter and less pleasant to hear. Since neither is an irresistible job, I recommend the cheaper one.

Die Zeit. Lehmann. D-25817—\$.75. [*ff\$\$].

THIS is the final section of the Marcellin's first act monologue, which Lehmann sings with such an insuperable blend of poignance, resignation, and wisdom. This performance is vocally impressive, though the recording hardly reflects the majesty of her conception.

Presentation of the Rose. Conchita Supervia and Ines Ferraris. D-25870

—\$.75. [**f\$\$]. *Alwin and the Vienna Philharmonic Orchestra.* V-11217—\$1. [**ff\$\$].

SUPERVIA and Ferraris sing in Italian, which is enough of a curio in itself, without being vocalized by a singer better known for her Rossini and flamenco. Further, the record is proof that she is miscast in such music as this, embarrassed by its outspoken sentimentality. The recording is bright and sonorous. Alwin's version omits the voices, concentrating on a gleaming presentation of the orchestral score.

Finale, Act II. Richard Mayr and Anni Andrassy, with orchestra conducted by Bruno Walter. C-9087—\$1. [*fff\$\$]. Alexander Kipnis and E. Ruzicza with orchestra conducted by Erich Orthmann. V-7894—\$1. [**ff\$\$].

VIRTUALLY the whole of Mayr's performance is synthesized in this disk, which is inimitably spirited and suggestive. Kipnis has somewhat more voice, and it is better reproduced, but he does not have Walter to underscore the slightest inflection of his voice or impel him to greater effort.

Bin so viel Finesse charmier. List, Seinemeyer, and Merrem-Nikisch. D-25237—\$.75. [*ff\$\$].

JUST as List's performance is crowned by his richly humorous playing of this scene, so is this recorded excerpt evidence of his talent at its best. The recording is a little fuzzy but loud enough.

Final Scene. Meta Seinemeyer, Merrem-Nikisch and Elisa Stünzner. D-25238—\$.75. [*ff\$\$]. *Supervia and Ferraris.* D-25871—\$.75. [*fff\$\$]. *Alwin and the Vienna Philharmonic Orchestra.* V-11218—\$1. [**ff\$\$].

NONE of these meets my specifications for a satisfying performance. The second side of the first performance is quite capable, but the first side is shrill and unattractive. The Supervia-Ferraris effort is more idiomatic than the companion side

noted above, and fairly well-recorded. Alwin treats the music lovingly, but the voices are sorely missed.

Waltzes. Artur Rodzinski and the Cleveland Orchestra. C-11542—\$1. [***ff\$\$]. Ormandy and the Minneapolis Symphony Orchestra. V-1758-9—\$1.50. [**f\$\$]. Alwin and the Vienna Philharmonic Orchestra. V-11217—\$1. [**ff\$\$]. Weissmann conducting an unidentified orchestra. D-25010—\$.75. [*ff\$\$]. Vronsky and Babin, duo-pianists. V-13150—\$1. [**ff\$\$]. Both Rodzinski and Ormandy cover about an equal amount of the score in their performances, but I find

much more insinuation, exuberance and spirit in the Rodzinski performance. In addition, the recording of the Cleveland Orchestra has greater sweep and dynamic distinction, if not as much surface glitter as the Minneapolis. Alwin plays what he plays well, but there is not enough of it. The inevitable competence of Weissmann is present in this disk, but the orchestra is hampered by poor recording. Admirers of the duo-pianists will find them in top form on this record, but the arrangement is too fussy for my taste, the excitement of the music reduced by its compression to piano keyboards.

SALOME

Dance. Leopold Stokowski and the Philadelphia Orchestra. V-7259-60—\$2. [**ff\$\$]. Hans Knappertsbusch and an unidentified orchestra. D-25166—\$.75. [*fff\$\$]. Walter and the Berlin Philharmonic Orchestra. C-67814—\$1. [*ff\$\$].

THERE is little in his other conducting to suggest it, but Knappertsbusch has a vitalizing feeling for this music, an intimate understanding of the purposes that prompted Strauss to use particular devices of orchestration. However, the reproduction of his performance is quite shallow and indistinct. Therefore I suggest the Stokowski, which is a better balance of conducting and re-

cording than the Walter, which is deficient in both respects.

Ah! du wolltest mich nicht deinem Mund. Marjorie Lawrence and the Pasdeloup Orchestra conducted by Piero Coppola. V-8682-3—\$2. [**ff\$\$].

UNFORTUNATELY for the authenticity of the recording, Lawrence sings this scene in French. However, she has plenty of voice (of better quality when this recording was made half a dozen years ago than it is now) and a kindling feeling for the material. Coppola drives his orchestra compellingly, and the recording has excellent tonal and dynamic range.

SONATA FOR PIANO AND VIOLIN

In E flat, opus 18. Jascha Heifetz and Arpad Sandor. V-Set 200—\$4. [*fff\$\$].

THOSE who cherish emotional virtuosity as well as physical energy will find an impressive amount of that

quality in Heifetz' playing of this sonata. He responds to its urging romanticism with an infinity of sensitive sound and fine discriminating use of it. Sandor also plays expertly, and the recording is good.

SONGS

Ach, Lieb. Helge Roswaenge, tenor. V-1841—\$.75. [**f\$\$].

Roswaenge uses his appealing voice capably, but his treatment of this song is colorless.

Allerseelen. Kirsten Flagstad. V-1726—\$.75. [**ff\$\$]. Nelson Eddy with orchestra led by Nathaniel Finston. C-17185—\$.75. [**f\$\$].

VOCALLY the Flagstad performance

is a treasure of organ-rich sound, but the artistry is external and uncommunicative. Eddy saunters through the lyric with little evidence of understanding it, and his phrasing of the music is uninteresting for a singer of such vocal endowment.

All' mein Gedanken. *Elisabeth Schumann.* V-7707—\$1. [**ff\$\$].

A CHARMING interpretation, and all the more desirable since the disk contains three other fine Strauss songs inimitably performed.

Cäcilie. *Lauritz Melchior.* V-1853—\$75. [**ffff\$\$.] *Flagstad.* V-1967—\$75. [**ff\$\$.] *Suzanne Sten, contralto.* C-17213—\$75. [**f\$\$.]

MELCHIOR meets the challenge of this most challenging of songs with superb vocal power and, what is more, with excelling fervor. I cannot see a woman's voice as relevant to this material, but Flagstad's soars through it easily, though with little insinuation. Both the vocal and emotional needs of the music are too much for Sten.

Des Dichters abedgang. *Marjorie Lawrence, with Felix Wolfe.* V-17230—\$1. [**ff\$\$].

LAWRENCE labors with the mood of this song, which is a bit more subtle and introspective than her performance suggests. The recording is good.

Freundliche Vision. *Helge Roswaenge.* V-1841—\$75. [**fff\$\$.] *Walter Giesecking, piano.* D-20053—\$.50. [**fff\$\$.]

A MORE active poetic sense than Roswaenge's would be welcome in this song, but he is a finely musical singer and a conscientious artist. His voice is well-reproduced. Giesecking uses his own transcription of the score and plays it with warm sensibility. However, the recording is decidedly bad.

Hat gesagt. *Schumann.* V-7707—\$1. [**ff\$\$].

THIS is another of the excellent Schumann performances contained

on this single disk, and strongly recommended.

Heimkehr. *Suzanne Sten, alto.* C-17213—\$.75. [**ff\$\$].

STEN's qualities have a better chance to assert themselves here than in her previously noted effort with "Cäcilie."

Heimliche Aufforderung. *Melchior.* V-1853—\$.75. [**ff\$\$]. *Tauber, with orchestra.* D-20252—\$.50. [**ff\$\$].

A PURIST might call Melchior's treatment of this song operatic, but the justification of his manner can be easily found in the song itself. Certainly he communicates every shading of expression in it. Tauber sings strongly but against an orchestral background poorly reproduced.

Ich schweb'e. *Elisabeth Schumann.* V-14076—\$1. [**fff\$\$.]

DELIGHTFULLY spirited singing, finely reproduced.

Lied an Meinen Sohn. *Marjorie Lawrence, with Felix Wolfe.* V-17230—\$1. [**fff\$\$.]

SINCE this might as well be an opera excerpt, the force and stride of Lawrence's singing are thoroughly applicable to it. Both her voice and the piano of Wolfe are well-reproduced.

Mit deinen blauen Augen. *Lehmann.* D-20339—\$.50. [**ff\$\$].

A TYPICALLY expressive performance by Lehmann, alive with enthusiasm and understanding. The recording is fair.

Morgen. *Lehmann.* D-20252—\$.50. [**ff\$\$]. *Claire Dux.* D-20061—\$.50. [**ff\$\$]. *Tauber.* D-20252—\$.50. [*f\$\$.] *Szantho.* V-1795—\$.75. [**f\$\$.] *Bettendorf.* D-25176—\$.75. [*f\$\$.]

NONE of these is a thoroughly satisfying choice, for the four Decca disks are all marred by recording faults, and Szantho's heavy voice is unwieldy for this song. On the whole, the mood and sense of the music are best approximated by Lehmann, for Dux is not willing to

commit herself too strongly in her performance. Tauber is sobby and Bettendorf hardly audible against the scratch on her disk.

Nacht, die. *Herbert Janssen.* *V-1930—\$7.50.* [**ff\$\$.] *Hulda Lashanska.* *V-2027—\$7.50.* [**ff\$\$.]

I PREFER the dusky veiled quality of Janssen's voice in this song, though Lashanska sings it well. Both recordings are equally clear.

Olympic Hymn (1936). *Bruno Kittel Chorus and Orchestra.* *D-20294—\$5.00.* [**ff\$\$.]

THIS flamboyant, overstuffed work is wonderfully suitable for the private Olympus inhabited by Hitler, Goering, and Goebbelz, but it is a puny effort for the man who sensed the Greek spirit so eloquently in *Elektra*. The recording is good and loud.

Ruhe, meine Seele. *Hulda Lashanska.* *V-2027—\$7.50.* [**ff\$\$.] *Helen Traubel.* *V-17480—\$1.* [***ff\$\$.]

DESPITE the impressive expanse of Traubel's voice, and the potent assistance of Bos, I prefer the eloquent, clear-voiced singing of Lashanska. Her enunciation of the text is especially clear.

Schlechtes Wetter. *Elisabeth Schumann.* *V-7707—\$1.* [**fff\$\$.]

SCHUMANN conveys the humor and whimsicality of this conceit with splendid enthusiasm and musicianship. The recording is good.

Seitdem dein Aug'. *Flagstad.* *V-1967—\$7.50.* [**ff\$\$.]

THE weight and solidity of Flagstad's voice can be accommodated by this song, which she sings with excellent understanding.

Ständchen. *Elisabeth Schumann, with Karl Alwin, piano.* *V-7707—\$1.* [**fff\$\$.] *Lehmann.* *D-20340—\$5.00.* [*ff\$\$.] *Giesecking, piano.* *C-17138—\$7.50.* [**fff\$\$.] *The same.* *D-20053—\$5.00.* [*ff\$\$.] *Eileen Joyce, piano.* *D-20048—\$5.00.* [**ff\$\$.]

THIS performance by Schumann and Alwin should be made a com-

pulsory purchase with every copy of the sheet music that is sold to an aspiring singer. Between them the singer and pianist offer an imposing object lesson in the purpose that dictated the writing of every note and phrase in this enchanting and sometimes perplexing song. It is, in short, a magnificent accomplishment, in which Alwin deserves as much credit as Schumann. Lehmann lacks the vocal agility the music requires and is also impeded by an orchestral accompaniment. Both Giesecking and Joyce use the former's transcription, which makes a beguiling piano piece. Though Giesecking's feeling for this music is, traditionally, insuperable, Joyce comes close to equaling his deftness and grace. The Decca version by Giesecking is not in the class of the Columbia as a recording.

Traum' durch die Dämmerung. *Janssen.* *V-1930—\$7.50.* [**fff\$\$.] *Melchior.* *V-1980—\$7.50.* [**ff\$\$.] *Schumann.* *V-14076—\$1.* [**f\$\$.] *Norman Cordon.* *V-2165—\$7.50.* [**ff\$\$.] *Enid Szantho.* *V-1795—\$7.50.* [**ff\$\$.] *Lehmann.* *D-20340—\$5.00.* [*ff\$\$.]

VIRTUALLY every range and type of voice is represented in this collection, but the song has always sounded best to me when sung by a lyric baritone, especially when that baritone is so lyrical as Janssen's. Melchior makes an admirable effort, but his voice lacks the magic of Janssen. Cordon sings in English but without much persuasiveness. The ladies are all singers to whom this song has a good deal of meaning, but the sound Schumann produces is thin and pinched for "twilight," whereas Szantho's has an unpleasant gloominess and quaver. Lehmann uses orchestral accompaniment, but she is not flattered by the reproduction.

Zueignung. *Melchior.* *V-1853—\$7.50.* [**fff\$\$.] *Nelson Eddy.* *C-17185—\$7.50.* [**f\$\$.]

THERE is no challenge to the impassioned eloquence of Melchior in the stodgy, uninteresting version by Eddy. The former has the benefit of

excellent piano-playing by Ignace Strasfogel, whereas the latter is supported by that ardent Straussophile, Nathaniel Finston.

MISCELLANEOUS PIANO PIECES

An einsamer Quelle. Jascha Heifetz, violin. V-14369—\$1. [**ffff\$]. THIS belongs to the genre of music known as "encore pieces," but it

does not have, in this form, much of the color of Strauss. Heifetz plays it with superior tone but not much enlivening spirit.

STRAVINSKY, IGOR

*Octet for Wind Instruments. Ensemble conducted by the composer. C-Set X25—\$2.50. [**ffff\$].*

IN COMPANY with a preponderance of the other recordings listed below in which the composer participates, the reproduction is extremely efficient within the range of the studio

recording in vogue half a dozen years ago. This is definitely limiting to ultimate resonance and brilliance of the individual instruments but highly unifying to the general scheme of performance. The players are thoroughly capable.

OPERA EXCERPTS

LE ROSSIGNOL

Chinese March. Albert Coates and the London Symphony Orchestra. V-11160—\$1. [**ffff\$].

THIS excerpt might also be listed under "symphonic poems," for it is

included in the concert version that Stravinsky made from his opera score. The performance is brisk and well-emphasized, the recording loud but somewhat blurred.

ORCHESTRAL WORKS

Apollon Musagète. Boyd Neel and his string orchestra. D-25700-3—\$3. [**ffff\$].

THE fine quality of Neel's musicianship is favorably employed in this work, which also profits from the excellent capacities of the orchestra. The volume level of the recording is a little low, but in other respects it sustains comparison with the general level of contemporary reproduction.

Baiser de la fée (Pas de Deux). Antal Dorati and the London Philharmonic Orchestra. C-69840—\$1. [**ffff\$].

DORATI is thoroughly conversant with the niceties of this score, though some of them are obscured by the erratic balance of the reproduction. The actual playing is very capable.

Feux d'artifice. Concerts Colonne Orchestra conducted by Gabriel Pierné. D-25509—\$.75. [*f\$\$.]. The same. D-25510—\$.75. [*f\$\$.].

UNLESS these senses are more than ordinarily dull, these performances are identical, merely coupled with different items. In any case both are such unsatisfying reproductions that the purpose of this technical exercise is ill-served.

Histoire du soldat, I'. The composer conducting an instrumental septet. C-Set 184—\$3.50. [**ffff\$].

THE bite and savagery of this score, its cynicism and subjectivity are wonderfully articulated in the performance directed by the composer. The instrumentalists are all skillful and thoroughly responsive to the

conductor's desires. Though not powerful, the recording is clear. *Noces, les. Kate Winter, Linda Seymour, Parry Jones, and Roy Henderson, with percussion ensemble directed by the composer.* C-Set 204—\$3.50. [**ff\$].

THOUGH an English text is used in this performance, it apparently has the endorsement of the composer, who conducts, and cavil with that acceptance would be fairly absurd. In any case the vocalists are treated as part of the instrumental ensemble, which is directed with persistent vigor and reproduced with excellent distinctness and clarity.

Pastorale. Stokowski and the Philadelphia Orchestra. V-1998—\$7.50. [**ff\$]. *Szigeti, violin.* C-7304—\$1. [**ff\$]. *Samuel Dushkin, violin.* C-17075—\$7.50. [**f\$].

I MUCH prefer the orchestral version of this song to either of the performances by the solo violinists. The Stokowski performance is also a better reproduction than either of the others.

Petrouchka. Stokowski and the Philadelphia Orchestra. V-Set 574—\$4.50. [**ff\$]. *Stravinsky and a symphony orchestra.* C-Set 109—\$3.50. [*ff\$]. *Concerts Colonne Orchestra conducted by Gabriel Pierné.* D-25526-8—\$2.25. [*f\$]. *Stravinsky and the New York Philharmonic-Symphony Orchestra.* C-Set X177—\$2.50. [**ffff\$].

THE vote cast here for the Stokowski performance is a reluctant one, based principally on the fact that he includes more of the score than can be heard on any of the competitive versions. This is an especial deprivation in the case of the recent Stravinsky-N. Y. Philharmonic-Symphony recording, which is an excellent job but covers hardly half of the music included in the Stokowski album. The much older European recording by Stravinsky is more representative but also mangled by

the distortions of the reproduction. There are no virtues in the Pierné version sufficient to outweigh the meager sound realized by the engineers.

Danse Russe. Dushkin, violin, with Stravinsky, piano. C-17075—\$7.50. [**ff\$]. *Szigeti, violin.* C-17130—\$7.50. [**ff\$]. *Pierre Luboschutz and Genia Nemenoff, duo-pianists.* V-2096—\$7.50. [**ff\$].

NONE of these has a compelling interest for me, though there is an interesting sidelight in the piano-playing of Stravinsky. Here he shows precisely how the rhythmic pattern of this episode should be emphasized, a knowledge that was apparently overlooked both by Szigeti and the duo-pianists. However, they are all pallid when compared with the authentic orchestral version.

Oiseau de feu, I'. Stravinsky and a symphony orchestra. C-Set 115—\$4.50. [**ffff\$]. *Stokowski and the All-American Youth Orchestra.* C-Set 446—\$3.50. [***ff\$]. *Stokowski and the Philadelphia Orchestra.* V-Set 291—\$3.50. [**ff\$]. *Kleiber and an unidentified orchestra.* D-25541-3—\$2.25. [*ff\$].

IF STRAVINSKY'S attitude toward his own score can be accepted as valid (and there is no justifiable reason for rejecting it), it can only be concluded that Stokowski's treatment is filled with miscalculations and distortions. This is equally true of the new version with the Youth Orchestra and the older one with the Philadelphia. Specifically one is impressed by the generally slower tempos preferred by the composer, in which innumerable details of scoring that seem arbitrary and puzzling in the conducting of others flow smoothly in the careful pattern of the whole score. The Stravinsky reproduction is neither so polished as the old Stokowski or so carefully defined as the new one, but it is persistently

more musical. Kleiber, curiously, comes closer to the treatment of Stravinsky than the American conductor does, though the recording is sadly inferior to any of the others.

*Oiseau de feu, I' (Berceuse only). Concerts Colonne Orchestra conducted by Gabriel Pierné. D-25320—\$75. [*f\$\$.]. Nathan Milstein, violin. C-17115—\$75. [**ff\$\$.].*

THE demands of this music are too precise to be fulfilled by such thick and insensitive recording as one hears in the Pierné version. Milstein plays the tune soulfully, but it is hardly a confection that can be plucked from a box and served in this offhand manner.

*Pulcinella Suite. Stravinsky and chamber orchestra. C-Set X36—\$2.50. [**ff\$\$.].*

I CANNOT enthuse about the recorded quality of this album, but the playing is clean, musically, and well-controlled. There is, incidentally, an element of humor and fantasy in this performance that is not often present in interpretations of other conductors.

*Ragtime. Stravinsky conducting an ensemble of eleven musicians. C-68300—\$1. [*fff\$\$.].*

EVEN as great a composer as Stravinsky is entitled to some lapse, and this, assuredly, is one that requires extenuation. Presumably the performance is what Stravinsky wants, but the results are thus all the more puzzling. The recording is fair.

*Sacre du printemps, le. Stravinsky and the New York Philharmonic-Symphony Orchestra. C-Set 417—\$4.50. [***fff\$\$.]. Stokowski and the Philadelphia Orchestra. V-Set 74—\$4.50. [**ff\$\$.]. Stravinsky and an unidentified orchestra. C-Set 129—\$5.50. [*fff\$\$.].*

FORTUNATELY a new recording by Stravinsky of his chef d'œuvre was one of the early undertakings of the composer on his recent stay in New York, which thus relieves the pur-

chaser of the turmoil implied by the better Philadelphia recording vis-à-vis the early Stravinsky one. This last-named performance was always more sober and satisfying than the needled one of Stokowski, though a less imposing reproduction; and the gain in Stravinsky's conducting ability in the decade since it was made are all to the listener's advantage. Thus one hears the texture of the score expounded with extraordinary lucidity and flow, which permits a closer understanding of the composer's purpose than virtually any other conductor is qualified to give. I do not care especially for the flat, unresonant clarity of Columbia's recording, but it is the medium for a much more satisfying experience than the Victor-Stokowski.

*Song of the Volga Boatmen. Koussevitzky and the Boston Symphony Orchestra. V-15364—\$1. [**ffff\$\$.]. THE RECORDING and playing make much of this curious arrangement.*

*Suite No. 2. Concerts Colonne Orchestra conducted by Gabriel Pierné. D-25886—\$75. [*ff\$\$.]. Polka and Galop only. The same. D-25509—\$75. [**ff\$\$.].*

THOSE who are delighted by the irreverent wit of Shostakovich's *Age of Gold* ballet will discover the genesis of that kind of writing in these engaging pieces. They are played with gay fastidiousness by Pierné, and the reproduction is by no means impossible. So far as I can determine, the Polka and Galop on the single side are the identical performances included in the full suite but coupled with Stravinsky's "Feux d'Artifice."

*Symphonie de Psaumes. Stravinsky conducting the Concerts Straram Orchestra with the Alexis Vlassoff Choir. C-Set 162—\$3.50. [**ffff\$\$.]. THE word that best describes the qualities of this recording is consonance, for it was made at a time when the engineers sought to repro-*

duce the approximate rather than the precise sound of an orchestra. The latter method has resulted in occasional successes but numerous failures, and the studio recording in France in the early 'thirties re-

tains its satisfying breadth and fullness when it is as well-managed as this job was. Stravinsky conducts with intensive surety, with immaculate precision and unrelenting absorption.

ORCHESTRA AND PIANO WORK

Capriccio. *The Boston Symphony Orchestra conducted by Koussevitzky, with Sanromá, piano. V-Set 685—\$2.50. [**ffff\$]. Stravinsky, piano, with the Concerts Straram Orchestra conducted by Ernest Ansermet. C-Set 152—\$3.50. [*fff\$].*

FOR a piece of as many surface

traits as this, Stravinsky's piano playing is unsatisfying, the recording too circumscribed. Koussevitzky and Sanromá share a highly sensitized, carefully balanced conception and one that is translated into brimming life and bursting vitality by the engineers.

PIANO WORK

Piano Rag Music. *Stravinsky. C-68300—\$1. [?????].*

THERE is only one word to describe

the conception, execution, and recording of this piece. It is: *bad*.

SONGS

Tilim-Bom. *Alexander Kipnis. V-15894—\$1. [**ff\$].*

WHAT there is of this song is lively and entertaining, also well-sung by

Kipnis. However, it covers only about enough grooves to contain a Beethoven fermata.

VIOLIN WORKS

Duo Concertante. *Samuel Dushkin, violin, and Stravinsky, piano. C-Set 199—\$3. [**f\$].*

ONE could make out a very good case for the belief that Stravinsky wrote the outlandish dissonances and impossible intervals of this piece out of friendship for Dushkin, merely to disguise how bad a violinist he is. It is, in any case, an excruciating experience, dull and

unattractive in performance and reproduction.

Suite Italienne: *Serenade, Scherzino. Dushkin, violin, and Stravinsky. C-68238—\$1. [**f\$].*

DUSHKIN'S toneless, studentish playing may some day be considered great artistry, but, fortunately, it is not likely to be either in our lifetime or Stravinsky's. The recording is better than the playing deserves.

SUK, JOSEF

Serenade for String Orchestra, opus 6. *Vaclav Talich and the Czech Philharmonic Orchestra. V-Set 779—\$4.50. [**fff\$].*

THE expression "out of this world" has been so much abused that one uses it with hesitancy in regard to this work. It indicates high praise

among the swingsters, but in this connection it is used to suggest the remoteness of the time in which Suk wrote this gentle, poetic, inoffensive score with its talented poetry and unexciting expressiveness. Talich directs the work understandingly, and the recording is excellent.

SUPPÉ, FRANZ VON

OPERAS BANDITENSTREICHE

Overture. *Dajos Béla Orchestra.* D-20322—\$.50. [*ffff\$].
THE recording is more than a little

blatant, but the playing is spirited and rhythmically satisfying.

BEAUTIFUL GALATHEA

Overture. *Bodanzky and an unidentified orchestra.* D-25128—\$.75. [*ffff\$]. *Howard Barlow and the CBS Orchestra.* C-71191—\$.1. [***ffff\$].

DESPITE the superior clarity of the Barlow recording I prefer the au-

thentic spirit of Bodanzky, the sense of style he communicates. Those who value brilliant orchestral sound above all else may be more interested in the Barlow version, but even that is doubtful.

BOCCACCIO

Hab' ich nur deine Liebe. *Elisabeth Rethberg.* V-7415—\$.1. [**f\$\$.]

IT is not unreasonable to expect the name of a conductor to be credited in the performance of an operatic excerpt, and the lack of one here is indicative of the emphasis in the recording. Rethberg sings with good vocal quality but a little too much "soul."

March and Valse. *Armas Järnefelt conducting the Stor Symphony Orchestra.* D-20114—\$.50. [*ffff\$].

THERE is plentiful spirit in this performance, but the recording is blowsy, lacking definition and emphasis.

FLOTTE BURSCHE

Overture. *Dajos Béla Orchestra.* D-20395—\$.50. [*ffff\$].

DAJOS and his orchestra obviously enjoy the privilege of playing this

music, but the listener's share in that enjoyment would be enhanced by better recording.

PIQUE DAME

Overture. *Heger and the Vienna Philharmonic Orchestra.* V-11346—\$.1. [***ffff\$]. *Frieder Weissmann conducting an unidentified orchestra.* D-25876—\$.75. [*ffff\$].

HEGER knows this style thoroughly

and is here aided by fairly representative recording. The brasses are somewhat blarey, but not sufficiently so to make Weissmann's performance more attractive.

POET AND PEASANT

Overture. *Fiedler and the Boston "Pops" Orchestra.* V-11986—\$.1. [**f\$\$.] *Weissmann and an unidentified orchestra.* D-25044—\$.75. [*ffff\$]. *Bourdon and the Victor Symphony Orchestra.* V-35797—\$.75. [*f\$\$.]

I AM ordinarily an admirer of Fiedler's performances, but this is a singularly casual and offhand one. However, it is better than the wheezy Weissmann version or the shockingly inept one by the Victor Symphony.

ORCHESTRAL WORKS

Light Cavalry Overture. Fritz Zweig conducting an unidentified orchestra. D-25046—\$.75. [**ff\$\$.]. Rosario Bourdon and Victor Symphony Orchestra. V-21251—\$.50. [**f\$\$.]. Boult and the BBC Symphony Orchestra. V-11837—\$.1. [**ff\$\$\$.].

CONSIDERING the needs of this work, the performance under Zweig satisfies them as forcefully and at a lower price than Boult. The Bourdon performance is "Roxyish" (without the technical precision that term implies) and poorly reproduced. Boult performs soberly and with good animation, though the recording is below one's expectations.

Morning, Noon, and Night. Fiedler and the Boston "Pops" Orchestra. V-12479—\$.1. [**ff\$\$.]. Robert Heger and the Vienna Philharmonic Orchestra. V-36004—\$.75. [*ff\$\$.]. Basil Cameron conducting the Hastings Philharmonic Orchestra. D-20187—\$.50. [*ff\$\$.].

THERE is, unfortunately, no cheap and acceptable alternative to the Fiedler performance, for the reproduction of both the Heger and Cameron versions is distinctly unsatisfying.

SZYMANOWSKI, KAROL

PIANO WORKS

Etudes, opus 33 (1 to 12). Jakob Gimpel. C-Set X189—\$2.50. [**ff\$\$.].

FINE rhythmic sensibility and excellent fingers are decidedly valuable to Gimpel in these performances. The piano is well-reproduced.

Mazurkas, opus 50 (1 and 2). Gimpel. C-70746—\$.1. [**ff\$\$.].

OF ALL the successors to Chopin, none has understood his spirit so well as Szymanowski or paraphrased it so aptly. The playing is musically and well-reproduced.

VIOLIN AND PIANO WORKS

Roi Roger, le: Chant de Roxane. Jascha Heifetz. V-14625—\$.1. [**fff\$\$.]. Henri Temianka. D-25737—\$.75. [**ff\$\$.].

AS WELL as having better recording on his side, Heifetz also has Heifetz—an advantage which is far from dismissable. Temianka plays intently and with imagination, but he is hardly able to do himself justice.

Fountain of Arethusa, the. Szigeti. C-7304—\$.1. [**fff\$\$.].

TO THIS taste the most eloquent interpreter of this work was the late Paul Kochanski, an extraordinary violinist singularly unhonored on disks. Szigeti reproduces a good deal of his expressiveness, plus a tone quality altogether his own.

Notturno. Yehudi Menuhin. V-14383—\$.1. [**fff\$\$.].

MENUHIN realizes the atmosphere of this work affectingly, with good tonal suavity and control.

Romance, opus 23. Henri Temianka. D-25737—\$.75. [**ff\$\$.].

DESPITE Temianka's violinistic ability the limitations of the recording are decidedly inimical to his interpretative effort. It may be recommended with this reservation.

Tarantella. Menuhin. V-14383—\$.1. [**ff\$\$.]. Milstein. C-69398—\$.1. [**f\$\$.].

MY ENTHUSIASM for Menuhin's playing is decidedly tempered, but I prefer its efficiency and vigor to the brittle, uninteresting playing of

Milstein. The issue here is principally a personal one, and Menuhin

has more of that quality than Milstein.

TANSMAN, ALEXANDER

Triptyque for String Orchestra. *Curtis String Orchestra conducted by Louis Bailly.* V-11944-5—\$2. [**ff\$\$]. *St. Louis Symphony Orchestra led by Vladimir Golschmann.* C-Set X47—\$2.50. [*f\$\$].
BAILLY's treatment of this score does not impress me as the acme of un-

derstanding or suitability, but the playing by his students is much superior to that of the St. Louis orchestra of this recording. Moreover, the Columbia recording is exceedingly thin and unpleasant on these disks.

TARTINI, GIUSEPPE

CONCERTOS VIOLIN

In D minor. *Joseph Szigeti, with unidentified orchestra and conductor.* C-Set X103—\$2.50. [**fff\$\$].
THE nobility of Szigeti's playing is beautifully tempered to this work, which he phrases with pointed vigor

and stimulating keenness of tone. Though there is no credit for either conductor or orchestra, both perform efficiently, and the recording is excellent.

VIOLONCELLO

In D major. *Rudolf Hindemith and unidentified orchestra.* D-25239-40—\$1.50. [*ff\$\$].

GRACELESS but musically is the phrase appropriate to Hindemith's treatment of this work. His tone is

thick and unsensuous, but he plays with sober efficiency. Whoever is responsible for the dull conducting should be grateful for the anonymity which cloaks him. The recording is fair.

SONATAS

Devil's Trill. *Albert Spalding and André Benoist.* V-14139-1787—\$1.75. [**f\$\$]. *Milstein and Leopold Mittlemann.* C-Set X98—\$2.50. [*f\$\$].

MY INCLINATION is to turn thumbs down on both of these, for the playing in each instance is marred by thin tone, uncertain intonation, and limited imagination. Those who must have a recorded version of this work will find the Spalding a little better reproduced than the Milstein, though both are unsatisfying.

Adagio in E (arr. Ondříček). *Szigeti and Magaloff.* C-69062—\$1. [**ff\$\$].

THERE is a fine flow of feeling in Szigeti's performance, a lovely, articulate lyricism.

Fugue in A (arranged by Kreisler). *Arnold Belnick, violin.* C-69795—\$1. [**ff\$\$]. *Stefi Geyer.* D-25763—\$75. [*f\$\$].

THE name of Belnick is doubtless an unfamiliar one to most record buyers, but he is a young musician of uncommon talent who plays this work with vigor and tonal richness. It is far superior, in performance and recording, to the alternative version.

TAYLOR, DEEMS

OPERAS

THE KING'S HENCHMAN

Oh! Caesar; Nay, Maccus. Lawrence Tibbett with orchestra and chorus directed by Giulio Setti. V-8103-\$1. [**fff\$].

ONE is especially impressed by the

richness and solidity of Tibbett's voice in these excerpts, for the sound of it has changed greatly in the dozen years since it was made. The recording remains quite good.

PETER IBBETSON

Waltzes; Inn Music; Dream Music. Howard Barlow and the CBS Symphony Orchestra. C-Set X204-\$2.50. [**ff\$].

BOTH Barlow and Taylor are happiest when the line of the music is clear and distinct, not weighted by too many expressive aspirations—as

in the "Inn Music" and the first portion of the "Dream Music." In any case the conducting is flowing, fervent, and more personalized than much of Barlow on records. The recording is better than he usually has, but it is not yet what it should be.

ORCHESTRAL WORK

Through the Looking Glass. Howard Barlow and the CBS Orchestra. C-Set 350-\$4.50. [**fff\$].

THERE is nothing but sympathy in Barlow's treatment of this work, but

he is sadly mistreated by the recording. The sound is clear and well-defined, but the strings have little glow, the wood winds a peculiar flatness.

SONGS

Song for Lovers. Rose Bampton, contralto. V-1648-\$75. [**ffff\$].
BAMPTON vocalizes attractively here

(it dates from her early period, soprano) and with delightful fancifulness. The recording is good.

TCHAIKOVSKY, PETER ILICH

BALLET MUSIC

Aurora's Wedding.

SEE under "Sleeping Beauty."

Nutcracker Suite. Goossens and the London Philharmonic Orchestra. V-Set G5-\$2.50. [**ffff\$]. Stokowski and the Philadelphia Orchestra. V-Set 265-\$3.50. [**ff\$]. Stock and the Chicago Symphony Orchestra. C-Set 395-\$3.50. [**ff\$]. Robert Heger conducting an unidentified orchestra. D-25182-4-\$2.25. [*f\$].

GOOSSENS' feeling for this music would be an arresting factor to a

record purchaser even if his version were not cheaper than those of Stock and Stokowski. Perhaps the solo wood winds of the London Philharmonic are not quite so brilliant as those of the Philadelphia, but the recording is in all other respects equal to the Stokowski of six years ago. Both of these have more fidelity to the sound of an orchestra than the recent Stock version, which is dull and indistinct, lacking clean outlines or sonority. The one directed by

Heger is stodgy and poorly reproduced.

Waltz. *Lew White, organ.* V-36225—\$75. [*f\$\$\$].

THIS is an authentic carousel performance in which one can almost see the horses bobbing in the background. The recording is noisy.

Sleeping Beauty, the. *Efrem Kurtz conducting the London Philharmonic Orchestra.* V-Set 326—\$3.50. [**fff\$\$.] *Constant Lambert and the Sadler's Wells Orchestra.* V-Set 673—\$3.50. [*fff\$\$.].

The Kurtz album bears the title *Aurora's Wedding* and contains the music that is used in the familiar ballet of that name. Lambert duplicates some of the music that Kurtz conducts, but those who want the succession utilized by de Basil's company will find it in the first set. It is a generally capable job of conducting and more satisfying to this taste, perhaps because the tempos and phrasings are more familiar than Lambert's. The latter is inclined to be a little ponderous, and the recording of his orchestra is boomy.

Sleeping Beauty, the (Waltz only). *Fiedler and the Boston "Pops" Orchestra.* V-11932—\$1. [**fff\$\$.]. *Marek Weber and orchestra.* V-36132—\$75. [*f\$\$]. *Jessica Dragonette, soprano.* V-4457—\$75. [*ff\$\$.].

THE Fiedler treatment is lumbering and overstressed, that of Weber impeded by an organ. Dragonette sings prettily, but the vocal arrangement includes a "verse" that hardly sounds like Tchaikovsky to me, plus some absurd lyrics.

Variations. *J. F. Szyfer conducting a symphony orchestra.* C-68934—\$1. [*f\$\$].

ACCORDING to the label of this record the playing of the music used for the famous "Bluebird Variations" is supervised by Serge Lifar. This may explain its unmusicality, its vagaries of pace and accent, for it suggests just what the average dancer's attitude toward music is like. The recording is poor.

Swan Lake. *Antal Dorati and the London Philharmonic Orchestra.* C-Set 349—\$4.50. [**fff\$\$.] *John Barbirolli and the London Philharmonic Orchestra.* V-11666-7—\$2, [**fff\$\$.]. As in the case of the *Sleeping Beauty* there is no uniformity in the versions used by the two conductors. Dorati includes more of the score than is ordinarily used by the Basil and Monte Carlo companies, whereas Barbirolli includes portions of all three acts. I find the Dorati more representative and his conducting more idiomatic than Barbirolli's. The Columbia recording is also superior.

CONCERTOS

PIANO AND ORCHESTRA

No. 1 in B flat minor. *Vladimir Horowitz and the NBC Orchestra conducted by Toscanini.* V-Set 800—\$4.50. [***fff\$\$.]. *Artur Rubinstein and the London Symphony Orchestra conducted by John Barbirolli.* V-Set 180—\$4.50. [*ffff\$\$.]. *Egon Petri and the London Philharmonic Orchestra led by Walter Goehr.* C-Set 318—\$4.50. [*ff\$\$.].

AS THE first recorded example of Toscanini's Tchaikovsky this is also likely to remain a memento to haunt

the memory of that conductor when a final casting up of his merits is considered ten, twenty, thirty years hence. His basic attitude is conveyed by the brisk, noncommittal pronouncement of the opening motive, and the establishment of a tempo to which even Horowitz finds difficulty in conforming—a new simile for fast. There are several moments of breathtaking force and brilliance in the collaboration (how could it be otherwise?), but the total impression

is of a work mangled, lacerated, and torn apart by a conductor determined to impose his conception upon it, and a soloist who does not wonder why. The recording is splendid. Unfortunately neither the Rubinstein nor Petri versions is a reasonable

challenge, for the forthright, dynamic playing of Rubinstein is poorly reproduced, while the vigorous, intellectualized performance of Petri is lacking in the kasha, borscht, and tchai of the score.

VIOLIN AND ORCHESTRA

In D major. Jascha Heifetz with the London Philharmonic Orchestra conducted by John Barbirolli. V-Set 356—\$4.50. [**ffff\$]. Milstein and the Chicago Symphony Orchestra led by Stock. C-Set 413—\$4.50. [**ff\$\$.]. Bronislaw Hubermann with orchestra conducted by Maximilian Steinberg. D-25470-3—\$3. [*ff\$\$.]. The same. C-Set 131—\$4.50. [*ffff\$].

It is no simple matter to challenge the violinistic virtuosity of Heifetz and his pronounced sensitivity to such a score as this, especially as both Milstein and Hubermann are immersed in difficulties not wholly of their own making. Milstein has the advantage of relatively better re-

cording, but it dates from the period early in 1941 when Columbia had not decided just how it wanted an orchestra to sound—with results that are adventurous but unsatisfying. The two Hubermann performances are, as far as these ears can determine, identical. The more expensive one is a better pressing, but it does not offer more of Hubermann's exceptional response to the music than the Columbia one does. All these esoteric matters aside (including the strong, forthright fiddling of Milstein), it is plain that Heifetz is infinitely the superior interpreter of this work, able, impassioned, and understanding.

OPERAS EUGEN ONEGIN

Written Words. Georges Baklanoff and orchestra. D-20423—\$.50. [*ff\$\$.].

BAKLANOFF is a capable singer, but he has little assistance from the recording here, and the orchestra is particularly feeble.

Letter Scene. Beata Malkin with orchestra. D-25840—\$.75. [*ff\$\$.].

THIS interpretation may be recommended to Tchaikovsky fans, but the reproduction of Malkin's robust singing is undependable.

Waltz. Julius Harrison and orchestra. D-25590—\$.75. [**ff\$\$.].

Armas Järnefelt and the Stockholm Opera Orchestra. D-25325—\$.75. [*ff\$\$.].

COMPARATIVELY, the Harrison performance is well-recorded, but only comparatively. Both interpretations are routine and uninteresting.

Polonaise. Boult and the BBC Symphony

Orchestra. V-36324—\$.75. [**ffff\$]. Fiedler and the Boston "Pops" Orchestra. V-12429—\$.1. [**ff\$\$.]. Järnefelt and the Stockholm Opera Orchestra. D-25325—\$.75. [*ff\$\$.].

THE rhythmic accentuation imparted by Boult to this music makes his version more desirable than the slighter, more emphatic, and brilliant version of Fiedler. Järnefelt has nothing to offer in comparison with either of these.

Lenski's Air. Peter Raiceff and orchestra. D-20247—\$.50. [*ff\$\$.]. Charles Kullmann. C-9099—\$.1. [*ff\$\$.].

RAICEFF uses the Russian text, which is a strong initial advantage, and he performs with prevailing vocal freedom and excellent knowledge of the style. Kullmann sings in German, with more freedom than is usual

with him, but not well enough to offset the other merits of Raiceff's singing.

Alas! There Is No Doubt. *Baklanoff.*
D-20423—\$.50. [*fff\$].

AT THE price, these two sides (see "Written Words" above) are a reasonable investment, though neither is a compelling job. The recording is poor.

JEANNE D'ARC

Adieu, forêts. *Maria Jeritza.* V-6604—
\$1. [*fff\$].

A CONVENTIONAL performance of the conventional French text, which is

satisfying during the first minute or so when Jeritza's voice is not strained. Thereafter it is quite unendurable.

MAZEPPA

Cossack Dance. *Harty and the Hallé Orchestra.* C-9076—\$1. [**fff\$].

THE surprising flair of English conductors for Russian music (Coates, Beecham, Goossens, and Boult are a

few who possess it to an uncommon degree) is apparently the property of Harty also. He leads this piece forcefully, but the recording is not so colorful as the music requires.

PIQUE-DAME

Prince Yeletzky's Proposal. *Alexander Kraieff.* D-20219—\$.50. [*fff\$].

IT IS the impression of this writer that Kraieff (identified under a slightly different spelling) was a member of one of the numerous Russian groups that toured the country during the last decade. He is, in any case, a capable singer, with a good, workmanlike estimate of this music. The recording is poor. He sings in Russian.

L'istante è presso omai. *Irene Jessner.*
V-17559—\$.50. [*fff\$].

JESSNER's voice tends to shatter on

the top tones, and her general style is somewhat ponderous for this music, but she sings it with comprehension and good musical control (in Italian). The orchestra is capable, the recording good average Victor.

Orchestral Selection. *Dajos Béla Orchestra.* D-25808—\$.75. [*fff\$].

THE imperturbable Dajos, who will undertake anything from the *Count of Luxembourg* waltzes to a reduction of Sibelius' "Valse Triste," is not disturbed by this assignment. He plays the music tolerably well, and the recording is blatantly emphatic.

ORCHESTRAL WORKS

Capriccio Italien. *Stokowski and the Philadelphia Orchestra.* V-6949-50—\$2. [**fff\$]. *Fiedler and the Boston "Pops" Orchestra.* V-Set 632—\$2.50. [***fff\$].

AT THE cost of a good deal of soul-searching I am forced to reverse my usual prejudice against Stokowski and in favor of Boston "Pops" recording to acknowledge that there is more in this music than can be simu-

lated by brilliant recording alone. Stokowski has obviously prepared this performance with fanatical care, and the effect on the sound that reaches the listener is incontestable. However, if one is primarily interested in superlative recording, that can be found abundantly in the Fiedler version, which is also carefully considered and insistently supervised.

OVERTURES

Francesca da Rimini. *Beecham and the London Philharmonic Orchestra.* C-Set 447—\$3.50. [***fff\$]. *Barbirolli and the New York Philharmonic-*

Symphony Orchestra. V-Set 598—\$.3.
[**fff\$]. *Coates and the London Symphony Orchestra.* V-11091-2—\$2. [*fff\$].

THOUGH the supposition is a flattering one, the listener has the feeling that Beecham has gone back to the poetic basis of this score, to find the depth of feeling, the strength of meaning that he imparts to his performance. The molding of phrases is amazingly plastic, the whole hue of the interpretation dramatic. In addition one could not hear a more robust, satisfying recording. Both the Barbirolli and Coates conceptions are competent within a traditional framework, but the former is decidedly superior as a recording.

Hamlet. Dorati and the London Philharmonic Orchestra. V-13760-\$1. [**ff\$\$.] Coates and the London Symphony Orchestra. V-Set 395-\$2.50. [*ff\$\$].

LEST the discrepancy in price seem at once an overpowering factor (especially as the newer version is the cheaper one), let it be mentioned immediately that Dorati uses the form of opus 67b, rather than that of 67a (Coates' preference), in which the music is described as "Overture-Fantasia." I personally cannot see a greater attraction in the longer version, but the difference certainly exists. Dorati conducts with the enthusiasm of a Hungarian who is also a Tchaikovskyite, while Coates is English, Danish, Shakespearean, and Muscovite all at once. The Dorati recording is much more ample and believable than the Coates.

Marche Slave. Rodzinski and the Cleveland Orchestra. C-11567-\$1. [**ffff\$\$.] Fiedler and the Boston "Pops" Orchestra. V-12006-\$1. [**ff\$\$.] Stokowski and the Philadelphia Orchestra. V-6513-\$1. [*ff\$\$].

AS IN various other works by Tchaikovsky, a special sense of appreciation in a particular conductor can impart unsuspected virility and expressiveness to a familiar work. I can only compare Rodzinski's treat-

ment of this score to his vitalizing performance of Sibelius' "Finlandia," ironic though that juxtaposition may, in a political sense, seem today. The buoyant recording is climaxed by an astounding effect on the second side, which is unique on records. Fiedler's version is business-like and noncommittal, but brilliantly reproduced. Apparently the Stokowski version is retained for sentimental reasons, for it is more than a dozen years old.

Romeo and Juliet. Rodzinski and the Cleveland Orchestra. C-Set 478-\$3.50. [**ffff\$\$.] Serge Koussevitzky and the Boston Symphony Orchestra. V-Set 347-\$3.50. [**ffff\$\$.] Mengelberg and the Amsterdam Concertgebouw Orchestra. C-Set X33-\$2.50. [*ff\$\$.] Stokowski and the Philadelphia Orchestra. V-Set 46-\$3.50. [*ff\$\$.]

Nor since the golden days of Stokowski, ten and a dozen years ago, has a conductor put so many vital performances on records within a short time as Rodzinski has in the last half of 1941. This is the latest of them, in release date, and a magnificent climax to the sequence. He need defer in no particular to the previous criterion—the performance of Koussevitzky—and there is even more driving energy, electrifying impulse, and undeviating control in certain passages than in the Boston Symphony's still remarkable accomplishment. The recording is vividly believable. I would not care to measure the difference in credibility between this and the Boston version, for the latter is still superbly clear and full, Koussevitzky's conception impellingly forceful and flexible. Both the Mengelberg and Stokowski are interesting only as curios, with the former a memento of early experimentation in hall recording.

Solenelle—1812. Rodzinski and the Cleveland Orchestra. C-Set X205-\$2.50. [**ffff\$\$.] Stokowski and the

Philadelphia Orchestra. V-7499-7500—\$2. [**ff\$\$.] *Fiedler and the Boston "Pops" Orchestra.* V-Set 515—\$2.50. [***ff\$\$.] *Don Cossack Choir.* C-7363—\$1. [**f\$\$.] *Weissmann and an unidentified orchestra.* D-25279-80—\$1.50. [*f\$\$].

RODZINSKI's extensive, intensive feeling for Tchaikovsky's nationalistic expressions is as much evident in this work as it was in the "Marche Slave" previously noted. There is remarkable fervor, potency, and imagination in his reading, realized by his fine band with estimable

efficiency. The recording is a shade less electrifying than Fiedler's, but the overall justice to Tchaikovsky is greater. The Stokowski effort is a remarkably refined one in its balance of strings, of wood winds, brasses, and tympani, but I prefer the penetrating vigor and lustiness of Rodzinski. The singing of the Cossacks will stimulate the same nerve centers as Massenet's "Elégie" on the marimba. I can find little to endorse in the conducting or recording of the Weissmann.

SERENADE

In C major. *Adrian Boult and the BBC Symphony Orchestra.* V-Set 556—\$3.50. [****\$\$.] *Waltz only. Koussevitzky and the Boston Symphony Orchestra.* V-14189—\$1. [**f\$\$.] *Shilkret and the Victor Salon Orchestra.* V-26486—\$.50. [**f\$\$.] *Mengelberg and the Amsterdam Concertgebouw Orchestra.* D-25484—\$.75. [*ff\$\$.].

BOULT performs this music with steady musicality and strong rhythmic force. The playing of the BBC

strings is warmly appreciative of the cunning tunes written for them by Tchaikovsky, and the recording is thoroughly satisfying. The Koussevitzky playing of the waltz is graceful and sonorous, whereas the efficiently stylistic performance of Mengelberg is marred by peculiarly uneven recording. The Shilkret disk might be labeled "Crime and Punishment," if the purchaser is unwary enough to make the investment.

SYMPHONIES

No. 2 ("Little Russian"). *Goossens and the Cincinnati Symphony Orchestra.* V-Set 790—\$4.50. [*ff\$\$.].

It is good to have so capable an orchestra as the Cincinnati on disks, but it is even better to have the aware musicianship and warm sympathies of Goossens employed to the advantage of this lively, well-constructed score. Most music lovers will find more affinity in it to Tchaikovsky's ballets than to his later symphonies, an estimate in which Goossens concurs. The recording is excellent.

No. 3 ("Polish"). *Kindler and the National Symphony Orchestra.* V-Set 747—\$5.50. [**ff\$\$.].

NEITHER Kindler nor the National Symphony he conducts is here quite first-rate, a fact that is hardly to

the advantage of Tchaikovsky. The conductor's inclinations are thoroughly prosaic, though he has the advantage of forceful recording.

No. 4 in F minor. *Mitropoulos and the Minneapolis Symphony Orchestra.* C-Set 468—\$5.50. [**ffff\$\$.] *Koussevitzky and the Boston Symphony Orchestra.* V-Set 327—\$5.50. [**ff\$\$.] *Mengelberg and the Amsterdam Concertgebouw Orchestra.* C-Set 133—\$5.50. [*ff\$\$.]. *The same.* D-25432-3-4-5-6—\$3.75. [*ff\$\$.].

THE issue here comes down to a choice between the Koussevitzky of the North and the Koussevitzky of the West, for both conductors impose much the same kind of forceful, dynamic discipline on the music. Mitropoulos, however, deals heavily

in restraint during the first three movements, a curious procedure for a conductor of his ordinary excitement. I would not surrender the Koussevitzky version for this newer one, but the greater amplitude of the recording, the vigor and incisiveness of the playing would incline me to it otherwise. To these ears the two Mengelberg performances are identical, animated by similar virtues and marred by equal excesses. Considering the difference in price, I would nominate the Decca version as the one sufficiently suggestive of Mengelberg's attitude toward this score, even though it is impaired by poor surfaces.

No. 5. *Ormandy and the Philadelphia Orchestra.* V-Set 828—\$5.50. [***ffff\$]. *Beecham and the London Philharmonic Orchestra.* C-Set 470—\$5.50. [***ffff\$]. *Rodzinski and the Cleveland Orchestra.* C-Set 406—\$5.50. [**ffff\$]. *Stock and the Chicago Symphony Orchestra.* V-Set G4—\$4.75. [*ff\$]. *Stokowski and the Philadelphia Orchestra.* V-Set 253—\$6.50. [*ffff\$]. *Mengelberg and the Amsterdam Concertgebouw Orchestra.* D-25478-9-80-1-2-3-4—\$5.25. [*ff\$]. *The same.* C-Set 104—\$7.50. [*ff\$].

LACKING any definite conviction about just how this music should sound, I cannot assert a strong preference for any of the three contemporary recordings—the spirited, brilliant-sounding Ormandy, the poetic, warmly mellow Beecham, or the impassioned, edgy one of Rodzinski. There is, to my taste, the greatest musical sophistication in the Beecham, but his determination to realize every nuance in the score, every texture of the orchestra, results in exposing some that Tchaikovsky might have better left out. Ormandy performs with straightforward energy, and with occasional sentimentality; and Rodzinski, to whom the music plainly means more

than it does to either of the others, has neither an orchestra of the quality they work with or the best reproduction of his own. I would prefer to live with the Beecham, especially as its range of fidelity is an astonishing one; but the conventional estimate of this work is best presented in the Ormandy, which is as magnificent a panorama of sound as the recorded literature contains. All of the additional versions might be withdrawn together, for of them, only the Mengelberg represents an interpretation that should be preserved for its intrinsic qualities, and they are mostly those of exaggeration. Certainly the Stock version is preferable, if economy is imperative. Both the price and the merits of the Stokowski version are preposterous.

No. 6 ("Pathétique"). *Wilhelm Furtwängler and the Berlin Philharmonic Orchestra.* V-Set 553—\$6.50. [**ffff\$]. *Stokowski and the All-American Youth Orchestra.* C-Set 432—\$6.50. [**ff\$]. *Ormandy and the Philadelphia Orchestra.* V-Set 337—\$5.50. [**f\$]. *Koussevitzky and the Boston Symphony Orchestra.* V-Set 85—\$5.50. [*ff\$]. *Philippe Gaubert and the Paris Conservatory Orchestra.* C-Set 277—\$5.50. [**f\$]. UNDER present conditions I cannot deny that any reasonable version by Stokowski would appeal to me more strongly than a slightly superior one by Furtwängler. It may be interpreted as a mark of infinite excellence that the playing and recording of the Furtwängler performance win the unqualified endorsement of this writer. The recent Stokowski interpretation is inexplicably erratic (even for a Stokowski interpretation), and the recording vacillates between impeccable clarity and dismaying disproportion. Subordinate voices protrude without warning, and important threads of the tonal fabric disappear as suddenly. The

old Koussevitzky version is outmoded in volume and definition, whereas the Ormandy interpretation is brashly reproduced and musically unsatisfying. Gaubert performs

soberly but with too much reticence for the benefit of this score. The recording is good of the studio type, but that manner is no longer a valid criterion.

PIANO WORKS

Humoresque. *Fritz Kreisler, violin.* V-1170—\$.75. [*ffff\$].

KREISLER plays his own engaging transcription of this piece, with every shading of its delightful spirit neatly reflected. The recording is thin and not flattering to his tone.

Troika. *Rachmaninoff.* V-6857—\$.1. [*ffff\$]. *Kilenyi.* C-69798—\$.1. [**f\$\$.]

THE differences between a great and an ordinary artist are rather

cruelly illustrated in a comparison of these performances, for Rachmaninoff plays the music with a fantasy and affection that Kilenyi would hardly consider worth the expenditure on so slight a piece. But the results make Rachmaninoff's version enduringly attractive, despite the tinny reproduction, whereas Kilenyi's has little more than facility and good reproduction to commend it.

QUARTET FOR STRINGS

In D major. *Roth String Quartet. C-Set 407*—\$4.25. [**ffff\$].

THE Roths' appreciation of the many-stranded texture evolved by Tchaikovsky is a considerable contribution to the interest of their performance. The playing is musically responsive, clean, and well-balanced, the recording quite satisfying though a little overpowered by highs.

Andante Cantabile only. *Budapest String Quartet.* V-36339—\$.75. [**ffff\$]. *Elman String Quartet.* V-6634—\$.1. [*ffff\$]. *Ormandy and the Minneapolis Symphony Orchestra.* V-1719—\$.75. [**ffff\$]. *Julius Harrison conducting strings of the Hastings Philharmonic Orchestra.* D-20221—\$.50. [*ffff\$]. *Kreisler, violin.* V-15217—\$.1. [**ffff\$]. *The same.* V-6184—\$.1. [*ffff\$]. *Alexander Schmidt, violin.* V-24529—\$.50. [*ffff\$].

ONE doubts that the Budapest ensemble is greatly stimulated by this movement, which they play with fine tone and excellent technical finish but with little enthusiasm. However, it is the better of the two isolated quartet performances, for the Elman performance is abridged and dominated by Elman's almost visible delight in the seductive tune. Ormandy's orchestra is a good deal better reproduced than Harrison's, and the playing is decidedly more polished. Both Kreisler versions are fanciful, but the first-listed is a much more recent recording, better reproduced. Schmidt plays in a wedding-reception style, and one almost expects to find "O Promise Me" on the reverse side.

SONGS

At the Ball. *Maria Kurenko, soprano.* V-16418—\$.1. [**ffff\$]. *Rosing.* D-29048—\$.1. [**ffff\$].

IN COMMON with the other Tchaikovsky songs sung by Kurenko, the style of the composer is faithfully

represented here, the line of his invention traced with intelligent musicianship and recreative sense. The Russian texts are used, and enunciated with excellent clarity. The one important criticism is that Kurenko's

voice is sometimes shrill and pinched, though not often enough or at sufficient length to diminish the quality of her accomplishment. The recording is good. Rosing's version is sensitive and well-formed, but his voice is not always dependable.

Again As Before. Rosing. D-29048—\$1. [**ffff\$].

SEE entry above.

Autumn. Sidor Belarsky, with Ivan Basilevsky. M-253—\$1. [**ffff\$].

A MAGNIFICENT job of vocalization and mood projection, enhanced by the depth of Belarsky's feeling and his use of the original Russian text. It is typical of the other songs in his album (M-Set 51—\$3.50), though vocally a bit the richest of them. Ivan Basilevsky accompanies expertly, and the recording is very good.

By the Murmuring Stream. Sidor Belarsky, with Basilevsky. M-251—\$1. [**ffff\$].

Children's Song. Kurenko. V-16418—\$1. [**ffff\$].

Don Juan's Serenade. Rosing. D-20364—\$50. [**ff\$].

THIS is a better investment than the other Rosing disk listed above, and decidedly good value. The recording is fairly good.

Do Not Speak, My Love. Belarsky. M-251—\$1. [**ffff\$]. Kurenko. V-2093—\$75. [**ff\$]. Rosing. D-29048—\$1. [**ff\$].

DESPITE the price differential, I prefer the sensitive warmhearted artistry of Belarsky, especially with the vocal loveliness he musters here. Kurenko performs admirably also; but Rosing is tonally outmatched by the two others.

In der Kirche. Don Cossack Chorus. C-7333—\$1. [**ff\$].

A CAPABLE performance, competently reproduced.

Lullaby. Belarsky. M-252—\$1. [**ff\$].

Night. Belarsky. M-252—\$1. [**ff\$].

None but the Lonely Heart. Kurenko. V-2093—\$75. [**ff\$]. Igor Gorin,

baritone. V-4436—\$75. [**ffff\$]. Nelson Eddy. C-17171—\$75. [**ff\$]. Tibbett. V-1706—\$75. [**ff\$]. John McCormack. V-1306—\$75. [**ff\$]. William Primrose, viola. C-7323—\$1. [**ffff\$]. Piatigorsky, cello. D-20153—\$50. [**ff\$]. Boston "Pops" Orchestra conducted by Fiedler. V-4413—\$75. [**ff\$]. Salon Orchestra. C-256—\$75. [**ff\$]. Marek Weber Orchestra. V-25228—\$50. [**ff\$]. Barnabas von Geczy's Orchestra. D-20233—\$50. [**ff\$].

AMONG all of these only Kurenko uses the authentic text, which she sings with splendid fervor, if a little whiteness of tone. The recording is very good. Of the numerous Gorin recordings this one is the most creditable, sung with compelling vocal quality and satisfactory understanding. Both Tibbett and Eddy sing well, but the latter has the advantage of more recent recording. McCormack uses a translation differing from the others, in which the text is stated as "None but a Lonely Heart." He sings superbly, but the piano-cello background is not too good. There is fine pulse and animation in the Primrose performance, also splendid richness of tone. Piatigorsky suffers from wheezy reproduction and rough surfaces. The orchestral versions fall into two classes: the able, well-shaded one of Fiedler, and the others. Of the others the Marek Weber is the best combination of price and performance.

One Small Word. Kurenko. V-16418—\$1. [**ff\$].

Pilgrim's Song. Nelson Eddy. C-17171—\$75. [**ffff\$]. Tibbett. V-7779—\$1. [**ff\$]. Glenn Darwin, bass-baritone. V-36224—\$75. [**f\$].

THE impact and suavity of Eddy's voice in this song are virtues too potent to be denied. His performance is also better reproduced than the Tibbett, which is a notably excellent

job, suffering only from insufficient support by the recording. Darwin is an able singer but not yet in the class of the two previously mentioned.

Pimpinella-Florentine Song. Belarsky. M-253-\$1. [**ffff\$].

Romance. Emmy Bettendorf, soprano. D-20027-\$50. [**ffff\$].

FOR Bettendorf this reasonably efficient recording of her voice is altogether exceptional. She also has good orchestral support from Otto Dobrindt and his musicians.

Solitude. Stokowski and the Philadelphia Orchestra. V-14947-\$1. [***f\$\$].

THERE is little suggestion of solitude in this volatile transcription by Stokowski, which rises to a roaring climax. The recording is mighty impressive.

Song of the Gypsy Girl. Kurenko. V-16417-\$1. [**ffff\$].

So Soon Forgotten. Kurenko. V-2094-\$75. [**ffff\$].

'Twas You Alone. Kurenko. V-16417-\$1. [**ffff\$].

TRIO FOR PIANO AND STRINGS

In A minor. Yehudi and Hephzibah Menuhin, and Maurice Eisenberg, cello. V-Set 388-\$6. [**ffff\$]. Arthur Catterall, violin, J. C. Squire, cello, and William Murdoch, piano. C-Set 73-\$6.50. [**ffff\$].

THERE can be little doubt of the mechanical inferiority of the Catterall-Squire-Murdoch performance, as there can be equally little uncer-

tainty about its greater maturity, sobriety, and understanding. I do not find the Menuhins truly suited for this music, whereas Eisenberg is merely an inferior cellist promoted by circumstances to a relationship for which he is not qualified. All in all the newer, unquestionably more faithful reproduction is also the one of lesser musicianship and eloquence.

TELEMANN, GEORG PHILIPP

Fantasies: In D and D minor, G and G minor, E flat, and B flat. Ernst Victor Wolff, harpsichord. C-Set 326-\$3.50. [**ffff\$].

WOLFF's harpsichord has more "sing" in these pieces than in the average reproduction of that instrument, lending much that is attractive to the timbre and fullness of the sound. He plays the lyric sections of these fantasies well, but the

faster passages are scrambled and ill-defined.

Songs: Glück; Die Rechte Stimmung; Wechsel. Ernst Wolff, baritone. C-4210-\$75. [**f\$\$].

THE affinity of the Wolffs for Telemann puzzles me, but I cannot say that Ernst is any more ideal an interpreter than Ernst Victor. There is the usual quaver in his tones and no more than the usual expressiveness.

THOMAS, AMBROISE

OPERAS HAMLET

Ballet Music. G. Cloëz conducting a symphony orchestra. D-25200-1-\$1.50. [**ffff\$].

THE faded charm of this music is almost revived by Cloëz's vigorous treatment. This recording would not

rank high in an objective evaluation, but it is better than the average Decca repressing.

Scène de la folie. Eidé Noréna. D-25932
—\$.75. [*ffff\$].

OPHELIA's madness, as conveyed by Noréna, is a cool and studied proposition, but her singing is well-controlled. The recording is fair.

MIGNON

*Overture. Fiedler and the Boston "Pops" Orchestra. V-12038—\$.1. [****ffff\$]. Bigot and a symphony orchestra. C-7239—\$.1. [**ffff\$]. Bodanzky and an unidentified orchestra. D-25790—\$.75. [*ffff\$].*

I WOULD yield cheerfully to the contention that Bigot has the most sympathetic feeling for this score and Bodanzky the most incisive, but the Fiedler remains my choice for the encompassing efficiency of the recording, the attentiveness of Fiedler's direction, and the excellence of the important wood-wind soloists. Neither of the others is in its class as a recording.

*Fugitif et tremblant. Demoulin with the orchestra of the Monnaie, Brussels, conducted by Maurice Bastin. G-69035—\$.1. [**ffff\$].*

THIS is part of Columbia's "abridged" version of the opera, of which the items are so scattered that they are listed under individual titles, as noted below. The items can be identified by the numbering of the records, beginning with the one above. Demoulin's is a robust, well-controlled baritone, excellently recorded. The complete set (C-Op. 19) lists at \$5.50.

*Connais-tu le pays? Risë Stevens, with orchestra directed by Frieder Weissmann. C-71192—\$.1. [**ffff\$]. Ninon Vallin. D-25849—\$.75. [*ffff\$]. Germaine Cernay, with orchestra conducted by Elie Cohen. G-69035—\$.1. [**ffff\$]. Bori with orchestra. V-1361—\$.75. [*ffff\$]. Kurenko. C-214—\$.75. [*ffff\$].*

THANKS in part to contemporary recording, but even more to the eloquence of her fine fresh voice and the sturdiness of her artistic feeling, Stevens accomplishes a performance

which is the peer of any of her competitors'. Vallin's singing has an intangible quality of sincerity which is as affecting in its way as Stevens' superb dramatization of the music, but the orchestral background is paltry. The Cernay disk has solid merits, but not as much vocal color as the Stevens. (Note that the conductor here, and in another disk of the Columbia set is Elie Cohen.) The Bori version is perhaps her best singing now on disks, but both it and the Kurenko are compressed editions of the air.

*Légères hirondelles. Cernay. C-69036—\$.1. [**ffff\$]. Vallin. D-20509—\$.50. [*ffff\$].*

CERNAY is rather shrill on this disk, but for that matter so is Vallin. That being so, I prefer the former, which has better orchestral background.

*En route, amis. André D'Arkor, chorus and orchestra of the Monnaie. C-69036—\$.1. [**ffff\$].*

THE ensemble effect is good, though the tenor is whitish and a little brittle.

*Gavotte. Castagna. V-2161—\$.75. [**ffff\$]. Bori. V-1361—\$.75. [*ffff\$]. Stokowski and the Philadelphia Orchestra. V-7456—\$.1. [**ffff\$]. Cloëz and the Paris Philharmonic Orchestra. D-20583—\$.50. [*ffff\$].*

VERVE is not the first quality one would associate with Castagna, but she has it to an astonishing degree on this disk. Her luscious voice is also well-reproduced. Bori sings with unquestionable precision, but the orchestra behind her is weak, the plodding bass almost comically projected by a reasonably good machine. The Stokowski version is unbearably fastidious and sharply marked, making the music almost an

incidental factor of the performance. I can hear nothing to commend in the Cloéz disk.

Adieu, Mignon. *D'Arkor.* C-69037—\$.1. [**ff\$\$.] *Gigli.* V-6905—\$.1. [**f\$\$.] *Gigli* sings effusively in Italian, D'Arkor with more restraint in French. So far as voice alone is concerned Gigli is decidedly superior, but there is more musicianship in D'Arkor's singing.
Elle est là. *Cernay with orchestra conducted by Cohen.* C-69037—\$.1. [**ff\$\$.] *Vallin.* D-25849—\$.75. [*ff\$\$.].

THE first version includes the recitative preceding the air which both vocalists sing, but Vallin's vocal flexibility is also offset by the poor ness of the orchestra in this excerpt, where it is fairly important. On the whole, the Cernay performance is more desirable.

As-tu souffert? *Vallin, soprano, and Julien Lafont, baritone.* D-20509—\$.50. [**fff\$\$.] *Cernay and Demoulin.* C-69038—\$.1. [**ff\$\$.]

THANKS to Vallin, her disk is a truly distinguished effort, though Lafont is hardly a great singer. For that matter, neither are Cernay or Demoulin, leaving a balance in favor of Vallin, though her recording is inferior to the other.

RAYMOND

Overture. *Basil Cameron conducting the Hastings Philharmonic Orchestra.* D-25644—\$.75. [**ff\$\$.] *Shilkret and the Victor Symphony Orchestra.* V-35924—\$.75. [*f\$\$.].

Je suis Titania. *Lily Pons, soprano.* V-17232—\$.1. [**ff\$\$.] *Galli-Curci.* V-7110—\$.1. [*ff\$\$.] *Josephine Antoine.* C-69813—\$.1. [**f\$\$.].

I AM no fanatic admirer of Pons' art on this disk, but the clear fluency of her singing and its bright reproduction are, in combination, superior to the Italian version of Galli-Curci. The Antoine version is brightly colored and the recording is excellent, but the curiously muffled enunciation sounds as though Antoine were participating in a bilingual performance and singing both languages at once. It is, basically, hardly recognizable French.

Berceuse. *Pinza.* V-6642—\$.1. [**ffff\$\$.] A THOROUGHLY admirable job, warmly phrased and well-reproduced.

Je suis heureuse. *D'Arkor.* C-69039—\$.1. [**ff\$\$.] *Gigli.* V-6905—\$.1. [**f\$\$.]. THE inferior voice of D'Arkor makes for considerably better music than the tearful little earful which is Gigli. Moreover, the former sings in dependable French, the latter in Italian.

Finale. *Soloists and orchestra of the Monnaie.* C-69039—\$.1. [**ff\$\$.] AN ENERGETIC, well-controlled performance, well-reproduced.

TOCH, ERNST

Merry Overture. *Chicago Symphony Orchestra directed by Frederick Stock.* C-11665—\$.1. [**ff\$\$.].

A DEFTLY twinkling performance of this gay, neatly contrived work, reproduced with excellent clarity of sound.

Quintet for Piano and Strings. *Ernst*

BRASH is the word for the energetic,

edgy recording under Cameron.

However, it is decidedly preferable

to the routinized, unexciting per-

formance directed (?) by Shilkret.

Toch and the Kaufman Quartet. C-Set 460—\$.45. [**ff\$\$.].

THERE is more introspection here than one is accustomed to in works of Toch, but the detail and finesse of his workmanship are inexhaustibly interesting. The recording is good.

TOMMASINI, VINCENZO

SEE "The Good-Humoured Ladies" under Scarlatti, p. 345.

TURINA, JOAQUIN

ORCHESTRAL WORKS

Danzas Fantásticas: *Ensueño; Orgia.* *Enrique Arbós and the Madrid Symphony Orchestra.* C-67822—\$.1. [*ff\$\$.].

THE performances are idiomatic and precisely emphasized, but there could be more vitality in the treatment. The recording is only fair.

Estudiantina. *Orquesta Iberica directed by German Lago.* D-20373—\$.50. [*ff\$\$.].

SO FAR as I can determine, this is a guitar orchestra, efficient of its kind but not very stimulating.

Femmes D'espagne: *Andalouse sentimentale. La Argentina, castanets, and orchestra.* D-20524—\$.50. [*ff\$\$.].

I AM certainly not one to deny the virtuosity of Argentina, her impeccable taste and rhythmic sense. The recording is fair.

Procesión del Rocio, la. *Enrique Arbós conducting the Madrid Symphony Orchestra.* C-69202—\$.1. [*ff\$\$.].

I WOULD characterize this as a miserable recording, lacking balance, richness, and definition. The interest of the music is thus sorely affected.

Sevilla. *G. Cloëz conducting an unidentified orchestra.* D-20064—\$.50. [*ff\$\$.].

THE recording is thick, the performance unexciting.

ORCHESTRA AND PIANO WORKS

Rapsodia Sinfonica. *Eileen Joyce, piano, with orchestra conducted by Clarence Raybould.* D-25452—\$.75. [*ff\$\$.].

MY DISPOSITION to applaud any effort

of Joyce is here affected by the limited interest of the music and the lack of authenticity in the orchestral background. The recording is fair.

PIANO WORKS

Fandango. *George Copeland.* V-2111—\$.75. [*ff\$\$.].

COPELAND has the fingers for this music, also a good sense of its character. The recording is satisfactory.

Sacro-Monte. *George Copeland.* V-1623—\$.75. [*ff\$\$.].

A PRECISE, well-inflected, unrhythmic performance, tolerably recorded.

SONGS

Cantares. *Conchita Supervia.* D-20548—\$.50. [*ff\$\$.].

SUPERVIA's astonishing artistry, blended with her superlative intensity, raises this to a degree of incandescence. The recording is good.

Triptico. *Supervia.* D-20461—\$.50. [*ff\$\$.].

THE singer has less to work with here, but the effect is hardly lessened thereby.

MISCELLANEOUS WORKS

Fandanguillo. Andrés Segovia, guitar.

V-6767—\$1. [**ff\$\$].

THE tone of the instrument is finely

defined and managed with brilliant artistry.

VALVERDE, JOAQUIN

Clavelitos. Conchita Supervia. D-20461

—\$.50. [****\$].

THERE is an astonishing virtuosity in Supervia's singing here which

makes of this café morsel a really nourishing experience. Vocal students can absorb a volume of subtleties from it.

VARÈSE, EDGAR

Ionisation. Percussion Ensemble di-

rected by Nicolas Slonimsky. C-4095

—\$.75. [*ff\$].

A CHOICE item for lease-breaking purposes, if for none other, led with

proper energy by Slonimsky. The effect of the "music" would be enhanced by recording of today's range and fidelity.

VAUGHAN WILLIAMS, RALPH

SEE Williams, Ralph Vaughan.

VERACINI, ANTONIO

Sonata in E minor. Jacques Thibaud, violin. V-15568—\$1. [**fff\$].

THE clarity and understanding of Thibaud's musicianship permeate

the work, also his gentlemanly eloquence and lovely tone. The recording is satisfactory.

VERDI, GIUSEPPE

Ave Maria. Eidé Noréna, soprano. V-15181—\$1. [**f\$\$.]

ELOQUENCE is a small part of Nor-

éna's equipment, certainly not enough to offset the chill of her voice in this music. The recording is good.

OPERAS

AIDA

Complete versions. Sabajno conducting La Scala Orchestra and Chorus, with Giannini (Aida), Minghini-Cattaneo (Amneris), Pertile (Radames), and Giovanni Inghilleri (Amonasro). V-Set 54—\$20. [*ff\$].

Molajoli and La Scala Chorus and Orchestra with Arangi-Lombardi (Aida), Maria Capuana (Amneris), and Aroldo Lindi (Radames). C-Set Op. 3—\$19. [*f\$\$.]

THERE is little cause to enthuse about

the recording in either case, but the Sabajno version would be a valuable acquisition if only for the superbly dramatic singing of Giannini. Those who find it difficult to reconcile the fame she enjoyed abroad with her recent performances at the Metropolitan will find the explanation here, in a vocal quality infinitely fresher, better controlled than anything she could muster on her return to this country. For the rest, Minghini-Cattaneo is a tremulous alto and Pertile a sadly shout-worn tenor. Sabajno leads with fine energy and awareness. The Columbia set can offer no such sensational single merit as Giannini's *Aïda*, though Lindi has much more voice than he demonstrated in his American career. But the other singers are altogether conventional, and Molajoli's vigor does not have the mechanical support it deserves.

Prélude. Cloëz conducting an unidentified orchestra. D-25185—\$.75.
[*f\$].

THE scratch of the strings and the scratch of the surface combine to overpower most of Verdi's purpose.

Celeste Aïda. Jussi Bjöerling. V-12039
—\$.1. [**fff\$]. Martinelli. V-6595—
\$.1. [*f\$]. Kiepura. D-23009—\$.75.
[*f\$\$.]. Caruso. V-7770—\$.1.
[*ffff\$]. The same. V-8993—\$.1.
[*ffff\$]. The same. V-6000—\$.1.
[*ffff\$].

DOUBTLESS there will be purists to contend that Bjöerling has not the requisite Mediterranean temperament for this music, but to these ears he sings with vocal brilliance, taste, and musicianship. Then, too, the recording and excellent supporting orchestra are merits not matched by anything in the tight, strained singing of Martinelli or the nasal vulgarity of Kiepura. Among the Caruso recordings (all of the same vocal performance) I would go back to V-6000, which does not impose the dubbed-in orchestra on the listener.

The other two versions are coupled with different material.

Ritorna Vincitor. Giannini. V-9491—\$.1.
[**fff\$\$.]. Rethberg. V-7106—\$.1.
[**fff\$\$.]. Ponselle. V-8993—\$.1.
[**f\$\$.]. The same. V-7438—\$.1.
[**f\$\$.].

THOUGH the Rethberg recording is close to the finest I know of, in suggesting the easeful purity and soaring lyricism of her voice at its best, the performance lacks the searing intensity of Giannini. Those who can afford the luxury should have both of them. There is no lack of excitement in Ponselle's singing, but it is conventional in impulse, a little showy in execution.

Temple Scene. Pinza and Martinelli with orchestra and chorus led by Giulio Setti. V-8111—\$.1. [*ff\$].

THE poor balance of the recording does strange things to Pinza's voice, especially on the first side. I do not care for Martinelli in either part of the scene.

Ballabile (Ballet). Fiedler and the Boston "Pops" Orchestra. V-11985—\$.1.
[**ff\$\$.]. *La Scala Orchestra directed by Sabajno.* V-11897—\$.1.
[*ff\$].

THE two sides directed by Fiedler cover a more representative selection of excerpts than Sabajno's single side. In addition the orchestral playing is more precise, the reproduction far better.

Triumphal March. Fiedler and the Boston "Pops" Orchestra. V-11897—\$.1.
[**f\$]. *Mörike and an unidentified orchestra.* D-25796—\$.75. [*f\$].

FIEDLER and his men have an acoustical orgy in this performance, to the end of snarling trumpets and blatant brass. However, it can hardly be said that the distorted Mörike reproduction is a desirable alternative.

Finale, Act II. Giannini, Pertile, Inghilieri, etc. directed by Sabajno. V-8994—\$.1. [*ff\$].

THIS extract from the complete Vic-

tor *Aida* shares the deficiencies of the set, but there is unquestionable dramatic power and effectiveness in this particular disk.

O patria mia. *Elisabeth Rethberg.* V-7106—\$1. [**ffff\$]. *The same.* V-8994—\$1. [**ffff\$].

AS PARTNER to her "Ritorna vincitor," this shares the support of Fritz Zweig and the Berlin State Opera Orchestra, much to its advantage. The 1930 voice of Rethberg floats enchantingly and is finely reproduced. The additional number is a coupling in a Victor album of *Aida* excerpts.

Nile duet. *Giannini and Pertile with orchestra conducted by Sabajno.* V-11898—\$1. [*ff\$\$.] *Meta Seinemeyer and Tino Pattiera.* D-25298—\$75. [*f\$\$.]

IF THE ear can be focused exclusively on Giannini this could be called a magnificent accomplishment. But Pertile intrudes often enough to

make it only a tolerable one. However, the recording is better (as is the singing also) than the dutiful, mechanical job of Seinemeyer and Pattiera.

Aborrita rivale. *Minghini-Cattaneo and Pertile.* V-11898—\$1. [*ff\$\$.]

THERE is drama in Minghini-Cattaneo's singing but also a decided quaver. It is also extracted from the complete Victor *Aida*.

Entombment Scene. *Rosa Ponselle and Giovanni Martinelli.* V-17445—\$1.50. [*ffff\$].

THOSE who seek a criterion for the sound of a soprano's voice in *Aida* will find a superb one in this splendid, enduringly interesting performance. The flow of Ponselle's voice is lavalike in its thickness and warmth, and even Martinelli (the recording was made a dozen years ago) has a fringe of velvet on his frayed tones. Not much can be heard of the orchestra, however.

ATTILA

Te sol quest' anima. *Rethberg, Pinza, and Gigli.* V-8194—\$1. [*ff\$\$.]

RETHBERG drives her voice hard in this music, offsetting the uncommon

beauty of Gigli's singing and the typical excellence of Pinza. The recording is fairly good.

UN BALLO IN MASCHERA

Overture. *Weissmann and an unidentified orchestra.* D-25349—\$75. [*f\$\$.]

THERE is little mood in this performance, and the reproduction is thin. **Re dell' abisso.** *Margarete Klose.* V-17560—\$1. [**ff\$\$.]

ASIDE from the German text this is imaginative singing, warmly phrased by Klose's dark, voluminous voice. The recording is good.

Di tu se fedele (Barcarolle). *Helge Roswaenge.* V-17560—\$1. [**ff\$\$.]

GERMAN is also the text of this performance, which backs the excerpt above. Roswaenge sings the music gracefully, with excellent style.

Ma dol' arido. *Gina Cigna.* C-9122—\$1. [*ff\$\$.]

A CREDITABLE effort, impaired by the unsteadiness of Cigna's voice. The recording is only fair.

Morò, ma prima in grazia. *Cigna.* C-9122—\$1. [*ff\$\$.]

SEE entry above.

Eri tu. *Tibbett.* V-7353—\$1. [*ffff\$].

THE lovely sound of the 1930 Tibbett is much more to my taste than the singer of today, and this performance is an excellent example of it. The orchestra is small, the recording tubby and confined.

DON CARLOS

O don fatale. *Sigrid Onegin.* V-7191—\$1. [*ff\$\$.]

FOR pure technical dexterity there are few vocal recordings to match

the scope and ease of Onegin's performance here. However, the basic sound of Onegin's voice is not be-

guiling, and the reproduction is poor.

ERNANI

Ernani, involami. Ponselle. *V-6875-\$1.* [*ff\$\$.] **Ina Souez with orchestra directed by Alberto Erede.** *V-14493-\$1.* [**f\$\$.] **Miliza Korjus.** *V-12603-\$1.* [**f\$\$.]

MORE of the recitative is included in the Souez version, which is well-recorded. However, the good voice of Souez is not the great one that Ponselle's was when this record was made, and the sheer delight of singing is much more evident in the latter's performance. The Korjus treatment (in German) is exclusively a curio, afflicted with numerous cadenzas and sung in a piping bright voice. Her accuracy is quite

astonishing, the reproduction of it excellent.

Infelice. Ezio Pinza. *V-7552-\$1.* [**ff\$\$.]

A SUPERB performance, fairly well-reproduced.

O sommo Carlo. De Luca, Grace Anthony, soprano, and Alfo Tedesco, tenor, with orchestra directed by Giulio Setti. *V-8174-\$1.* [**ff\$\$.] CONSIDERING the age of this recording (it has been in the catalogue for more than a decade), there is remarkable volume in the ensemble passages and surprising reproduction of De Luca's characteristic and lovely vocal quality.

FALSTAFF

Complete version. Giacomo Rimini (Falstaff), Emilio Ghirardini (Ford), Ines Tellini (Nannetta), and Pia Tassinari (Mistress Ford), with La Scala Orchestra conducted by Lorenzo Molajoli. C-Set Op. 16-\$15. [*f\$\$.]

No DOUBT it is the magnificence of this music that makes Molajoli's competent performance as unsatisfying as it is. Part of this is a conse-

quence of the dull recording, which permits little of the mischievous, running commentary in the orchestra to be heard. Rimini sings the music capitally, but his performance does not savor all the humor in the role. The purchaser must thus determine whether he will content himself with an unbalanced, pale approximation of the score or deny himself its joys altogether.

LA FORZA DEL DESTINO

Overture. Gino Neri conducting the Milan Symphony Orchestra. *D-25171-\$7.50.* [*ff\$\$.]

NERI is unknown to me, but he is a conductor of temperament and knowledge, both of which he communicates through this score. The strings are fuzzy, the brasses blantant, however.

Vergine degli angeli, la. Pinza and Ponselle with the Metropolitan Opera Chorus. *V-8097-\$1.* [**ff\$\$.]

HONESTY rather than chivalry is responsible for the arrangement of the singers above, for Pinza's is the

voice that is worth hearing on this disk. He and the chorus are excellent; Ponselle no longer has the voice of her *Aida* or *Ernani* recordings.

O tu che in seno agli angeli. Caruso. *V-6000-\$1.* [****\$\$.]

THERE is a ravishing softness of quality in Caruso's treatment of this aria that is almost unique among the available disks of his voice. The recording is ancient, of course, but endurable for what it offers.

Solenne in quest' ora. Herbert Ernst Groh and Gerhard Hüsch. *D-20000*

—\$.50. [**ffff\$]. *De Luca and Gigli.* V-8069—\$1. [*ff\$]. *Caruso and Scotti.* V-8000—\$1. [*ff\$]. AGAINST the celebrated names of Gigli and De Luca, Caruso and Scotti, I urge the purchaser to hear, at least, the version of the obscure Groh and Hüsch. This is truly a rare find, both for the suave sonority of the two voices and their excellent suitability for this music. Moreover, though the label says, "Sung in German," the performers actually use the authentic Italian. The bass of the recording is heavy but other-

wise good. Thus much more of the music is heard than in either of the domestic versions. Of them, however, the Gigli-De Luca is less inaudible than the Caruso-Scotti.

Pace, pace. *Muzio.* C-9106—\$1. [**ffff\$]. *Ponselle.* V-6875—\$1. [*ff\$].

I PREFER the honest eloquence and sober control of Muzio to the overstressed, supersuplicating performance of Ponselle. If this were not enough, the Muzio recording is far more resonant.

GIOVANNA D'ARCO

Overture. *Molajoli conducting the Milan Symphony Orchestra.* C-68983—\$1. [*ff\$].

A ROUTINE performance, and a dull reproduction of it.

I LOMBARDI

Qual voluttà. *Rethberg, Gigli, and Pinza.* V-8194—\$1. [*ff\$].

the edginess of Rethberg. However, there are values to cherish in the efforts of Gigli and Pinza. The recording is fair.

LUISA MILLER

Quando le sera. *Giuseppe Lugo.* V-18059—\$1. [*ff\$].

aria cited earlier in this volume. He sings with good vocal freedom and a reasonable feeling for the style.

NABUCCO

Overture. *Angelo Albergoni directing the Milan Symphony Orchestra.* D-25096—\$.75. [*ff\$].

As a recording this is better than Decca's average, and Albergoni conducts with fine energy.

OTELLO

Complete recording. *Carlo Sabajno conducting La Scala Orchestra and Chorus, with Nicolo Fusati (Otello), Apollo Granforte (Iago), Maria Carbone (Desdemona), and Tamara Beltacchi (Emilia).* V-Set 152—\$17. [*ff\$].

strong sense of Scala tradition in the ensemble, to which the chorus and orchestra contribute more than a little. The recording is the dull studio type of the early 'thirties, lacking definition and resonance.

Brindisi. *Lawrence Tibbett.* V-15801—\$1. [*ff\$].

SABAJNO's beat, his fine energy and incisiveness are the dominating factors of this performance. Vocally the Iago of Granforte is the most compelling in the cast, for neither Fusati nor Carbone is more than a fair singer. However, there is a

AS EMPHASIZED by the powerful, flat and unresonant recording, Tibbett's voice here is bellowed rather than produced. One can almost see the tones bouncing off the wall as he sings.

Già nella notte densa. *Helen Jepson, soprano, and Martinelli.* V-15801-2—\$2. [**f\$\$]. *Claudia Muzio, soprano, and Merli.* C-9100—\$1. [**f\$\$].

BOTH sopranos perform admirably in these excerpts, with the experienced art of Muzio balanced by the fresher, if less beautiful, voice of Jepson. The tenors are both trying, but the combination of Muzio and Merli has a shade more to offer.

Credo. *Tibbett.* V-15802—\$1. [**ff\$\$]. *Stracciari.* C-7299—\$1. [**ff\$\$]. *Titta Ruffo.* V-8045—\$1. [*ffff\$\$.]

I RECOMMEND the Tibbett recording with a good deal of hesitation, for the voice is distorted and unattractive, the dramatic intentions of the composer converted into melodrama. However, there is much more orchestral background in his disk than in Stracciari's (which is robustly sung), whereas Ruffo's turbulent, expansive singing is only suggested by this antiquated recording.

Non pensateci più. *Martinelli.* V-15803—\$1. [**f\$\$.]

THOUGH Martinelli's Otello was one of his finest accomplishments at the Metropolitan, merely listening to it was never a delight. Consequently this can only be described as harsh and unpleasant sound, unattractively reproduced.

Era la notte. *Tibbett.* V-15803—\$1. [**f\$\$.] *Gerhard Hüsch.* D-20036—\$50. [*ff\$\$.]

I PREFER the control of Hüsch's performance to the fussy, pretentious subtleties of Tibbett, which he is not qualified to bring off. However, Hüsch sings in German, and the Tibbett effort has better orchestral support.

Finale, Act II. *Martinelli and Tibbett.* V-15804—\$1. [**f\$\$.] *Caruso and Ruffo.* V-8045—\$1. [**ff\$\$.]

THE roaring melodrama of this performance by Martinelli and Tibbett is also strained and overstressed vocally. However, the blend with it

of the orchestral background is impressive. That it is possible for the music to be actually sung is suggested by Caruso and Ruffo, though much of it must be taken on faith.

Dio ti giocondi. *Muzio and Merli.* C-9102—\$1. [**ff\$\$.]

MUZIO is quite as expressive on this disk as she is on the one cited above, and Merli sings with a good deal more control. The recommendation can thus be repeated, with more conviction.

Dio mio potevi. *Martinelli.* V-15804—\$1. [**ff\$\$.] *Eyvind Laholm with orchestra conducted by Robert Heger.* D-20452—\$50. [*ff\$\$.]

THE conviction of Martinelli's performance, its fervor and compulsion are hard to resist. Altogether it is more satisfying than the brittle, unresonant recording of Laholm's powerful voice.

Trio. *Martinelli, Tibbett, and Nicholas Massue, tenor.* V-15805—\$1. [***ff\$\$.] ADDING Massue to the duo of Martinelli and Tibbett makes a difference, but not enough to convert apathy into enthusiasm.

Sulce, salce. *Rethberg.* V-7393—\$1. [***ffff\$\$.] *Jepson.* V-15805—\$1. [**ff\$\$.]

GRANTING the fuller orchestral background of the Jepson performance and the superior recording she enjoys, it is still plain that more of the pathetic appeal of Desdemona can be heard in Rethberg's beautifully controlled performance.

Ave Maria. *Rethberg.* V-7393—\$1. [***ffff\$\$.] *Jepson.* V-15806—\$1. [**f\$\$.]

THE advantage to Rethberg is even more pronounced here, for Jepson has little of the exceptional discipline of her voice that Rethberg has and nothing to equal her imaginative insight.

Morte d'Otello. *Giovanni Martinelli.* V-15806—\$1. [**f\$\$.]
AND not a moment too soon!

RIGOLETTO

Complete versions. Riccardo Stracciari (*Rigoletto*), Mercedes Capsir (*Gilda*), and Dino Borgioli (*Duke*), with orchestra and chorus directed by Lorenzo Molajoli. C-Set Op. 18—\$16. [**ff\$\$.] Lina Pagliughi (*Gilda*), Tino Folgar (*Duke*), and Piazza (*Rigoletto*), with orchestra and chorus directed by Carlo Sabajno. V-Set 32—\$16. [**f\$\$.] THERE are weaknesses and strengths in each of these that make any choice an unenthusiastic one, but if the choice must be made I prefer the more sedate, completely dependable performance in which Stracciari, Capsir, and Borgioli are the principals. Next to her Rosina, this is Capsir's finest effort on disks—musicianly, well-considered, consistently supervised. Borgioli sings with spirit and good vocal quality throughout, and Stracciari is an admirable singer, if a rather tired one. Against these are the light, uncertain voice of Pagliughi, the undistinguished Folgar and the robust, uncertain Piazza. There is more spaciousness in the Sabajno recording, but not enough to be a final factor.

Questa o quella. Schipa. V-1282—\$.75. [*ff\$\$.] Martini. C-17191—\$.75. [**f\$\$.] Caruso. V-500—\$.75. [**ffff\$\$.] Webster, Booth. V-26483—\$.50. [**f\$\$.].

UNQUESTIONABLY, the most volatile and suggestive of these performances is the one by Caruso, which has amazing buoyancy and life, if one can endure the tiny orchestra and tinny reproduction. However, it is likely that most purchasers will prefer the better recording of Schipa's less exceptional performance, which is nevertheless sung with superb grace and vitality. The resonant background builds up Martini's voice a good deal, to its obvious advantage, but also emphasizes his scooping and evasive

intonation. Booth sings in English, in a light, reedy voice.

Pari siamo. Stracciari. C-7298—\$.1. [*ff\$\$.]

STRACCIARI's ability as an actor is as much a part of the success of this performance as his technical equipment as a singer. The recording is not good.

T'amo. Lily Pons, soprano, and Enrico di Mazzei, tenor. D-25853—\$.75. [*f\$\$.]

THIS recording would doubtless have been forgotten, so far as the American market is concerned, were it not for Pons' popularity here. However, it is not reasonable to hold it against her, since she doubtless would not consider it representative today.

È il sol dell'anima. Schipa and Galli-Curci. V-1755—\$.75. [**ff\$\$.]

I ADMIRE the grace and suavity of Schipa's singing here, but Galli-Curci's thin, unresonant voice is not to my taste. The recording is poor.

Caro nome. Pons. V-7383—\$.1. [**ffff\$\$.] The same. D-29005—\$.1. [*f\$\$.] Licia Aimaro. C-69489—\$.1. [**f\$\$.] Tetrazzini. V-7883—\$.1. [*f\$\$.].

CONSIDERING both vocalization and reproduction, the Pons performance is more musicianly and tasteful than either of the others. That is, of course, the relatively recent Victor version; the earlier, overpriced Decca re-pressing is full of stylistic vagaries. Aimaro twitters babyishly and with little more conscious artistry, while the dubbed Tetrazzini version, with its docile new orchestral background, is as over-ornamented as an expensive wedding cake.

Parmi veder. Caruso. V-6016—\$.1. [*ffff\$\$.]

IN CONTRAST to his usual "trumpet style" of performance Caruso here sings with ravishing suavity and velvety elegance. A completely

imitable accomplishment, despite the antiquated recording.

Cortigiani, vil razza dannata. Robert Weede, with orchestra directed by Frieder Weissmann. C-71261-\$1. [**ff\$\$.].

THE intensity of Weede, his good sense for the drama of this scene are helpful factors, but his voice is too often tight and unpersuasive. The orchestra is large, but the recording is not so resonant as I like.

Chorus of Courtiers. Metropolitan Opera Chorus conducted by Setti. V-4027—\$7.5. [*ff\$\$.].

THERE is incontestable style in this interpretation, though the voice which sings the solo passage is downright silly. The recording is merely tolerable.

Il nome vostro ditemi. Lily Pons and Giuseppe de Luca. V-17233-\$1. [**ff\$\$.].

THE participation of de Luca in this album was rather shamefully played down when it appeared, but he is a considerable factor in the quality of this disk. Indeed, his art will be respected when, in all probability, Pons is remembered as a coloratura who appeared with him.

Tutte le feste. Pons. V-7383-\$1. [**ff\$\$.].

PONS's vocal quality is a little thin for this (as it is in her actual performances), but she sings with admirable sensitivity. The recording is good.

Donna è mobile, la. Jussi Bjoerling. V-4372—\$7.5. [**ff\$\$.]. Gigli. V-1704—\$7.5. [*ff\$\$.]. Schipa. V-1099—\$7.5. [*ff\$\$.]. Martini. C-17191—\$7.5. [*ff\$\$.]. Caruso. V-500—\$7.5. [*ff\$\$.]. The same. V-1616—\$7.5. [*ff\$\$.]. Joseph Schmidt. D-20332—\$.50. [**f\$\$.]. Webster Booth. V-26483—\$.50. [**f\$\$.].

THERE is an implication, in the choice of the most recent recordings among these as the preferable one, that only the brilliant reproduction of Bjoerling's voice is consequential.

However, it should be emphasized that Bjoerling's voice is also superbly suited to the music and a magnificent vehicle for it. There is a certain kind of style in Gigli's performance, but one is conscious first of small affectations and then big ones. Schipa is hampered by bad recording and Martini by the scooping for which he has such an affection. Between the two Caruso recordings I prefer the first, without the dubbed accompaniment; both are sung with magnificent virility and enthusiasm. Schmidt is the victim of his own muscular attack on the music, while Booth sings cautiously in literal English.

Quartet. Galli-Curci, Gigli, De Luca, and Homer. V-10012—\$1. [*ff\$\$.]. Galli-Curci, Caruso, De Luca, and Perini. V-10000—\$1. [*ff\$\$.]. Hackett, Stracciari, Barrientos, and Gordon. C-7180—\$1. [*ff\$\$.]. Webster Booth, Noel Eadie, soprano, Edith Coates, alto, and Arnold Matters, baritone. V-36235—\$7.5. [**f\$\$.].

THE only modern recording among these is the one of the ensemble headed by Booth, which sings in English. Despite the unglamorous quality of the voices, there is an especial interest in the language that is used, since it permits the monolingual listener to follow the dual action with closer comprehension. However, the singers are no more than tolerable. Of the other performances my preference is for the Galli-Curci-Gigli version, not because of either of these but because the noble line propounded by De Luca is more audible here than in the much older Caruso-Galli-Curci performance. Hackett is an admirable tenor in the disk that includes him, but I can find little else to admire in it.

Paraphrase (Liszt). Egon Petri, piano. C-17101—\$7.5. [**ff\$\$.].

MY ADMIRATION for the talent of Petri is not permanently tempered

by his playing here, though it is difficult to trace the impulse that determines his fondness for it. He plays the intricate patterns with

deceptive ease and a good deal of musicianly discrimination. The recording is good.

SIMON BOCCANEGRÀ

Lacerato spirito, il. Alexander Kipnis. V-8684—\$1. [**ffff\$].

THE magnificent poise of Kipnis' voice, its splendid richness and power are glowingly reproduced on this disk. The supporting orchestra is excellent.

Garden Scene. Bampton and Martinelli. V-15642—\$1. [**ff\$\$].

Plebe patrizi. Tibbett and Martinelli. V-15642—\$1. [**ff\$\$].

THE qualities of these two recordings are interesting mementos of the Metropolitan revival of the early 'thirties. However, the recording is not well-balanced, and Martinelli is a detriment to both excerpts.

LA TRAVIATA

Complete versions. *Anna Rozsa* (*Violetta*), Alessandro Ziliani (*Alfredo*), and Luigi Borgonovo (*Germont*), with *La Scala Orchestra and Chorus* conducted by Carlo Sabajno. V-Set 112—\$13.50. [**ffff\$]. *Mercedes Capsir*, Lionello Cecil, and Carlo Galeffi (*Germont*), with orchestra conducted by Molajoli. C-Set Op. 2 —\$16. [*f\$\$\$].

I WOULD be disaffected by the Molajoli cast were it only for Cecil, who is an ineffective singer and a decidedly unattractive Alfredo. In addition Galeffi's voice is in poor shape on these disks, and Capsir is less satisfying as Violetta than she is as Rosina or Gilda. The recording is good. There is a good deal more spirit in the performance conducted by Sabajno, especially for the Alfredo of Ziliani and the exciting Violetta of Rozsa. However, Borgonovo is not an impressive Germont. The Victor recording is slightly superior, though not enough to be a wholly persuasive factor.

Prelude. Toscanini and the NBC Symphony Orchestra. V-18080—\$1. [**ffff\$]. Molajoli and the Milan Symphony Orchestra. C-69064—\$1. [*ffff\$]. Weissmann and an unidentified orchestra. D-25060—\$.75. [*f\$\$]. Toscanini and the New York Philharmonic-Symphony Orchestra. V-6994—\$1. [*ffff\$].

THERE is not quite the magic in Toscanini's new recording of this (and the prelude to the third act) that one still hears in the 1929 version with the Philharmonic, but there is infinitely more clarity in the recording as well as equal care in the performance. Molajoli and Weissmann are on no such plane of endeavor, and the reproduction in both cases is poor. For the wary it may be said that this Toscanini performance is not 8-H recording but was apparently made in Carnegie Hall.

Brindisi. Rozsa and Ziliani. V-12832—\$1. [*f\$\$\$].

AN EXCERPT from the complete *Traviata*, this record thus has the virtue of possessing orchestra and chorus as specified by the composer.

Un di felice. Schipa and Galli-Curci. V-1754—\$.75. [*ffff\$].

A STODGY orchestra and unbalanced recording are no enhancement of Galli-Curci's unsurety. However, Schipa sings with opulent voice and much stylistic superiority.

Ah! fors' è lui. Helen Jepson. V-14184—\$1. [**ffff\$]. Lucrezia Bori. V-7438—\$1. [*ffff\$]. Maria Ivogün. D-20445—\$.50. [*ffff\$]. Gitta Alpar. C-17184—\$.75. [*ffff\$].

I PREFER the life and intensity of Jepson's singing (also the fullness of the orchestra directed by Alexander

Smallens) to the more polished, but also affected, performance by Bori. Ivgün sings with a good deal of charm, but in German. The Alpar disk is lacking in merit of any kind.

Di Provenza il mar. *Giuseppe De Luca.* V-7086—\$1. [*ffff\$]. *Thomas.* V-15860—\$1. [**ffff\$]. *Stracciari.* C-7298—\$1. [*f\$\$].

IT IS almost masochistic to deny oneself the rich, round throb of Thomas' voice, especially when it is as well-reproduced as it is on this disk. However, the treatment of the vocal line is burly and exaggerated, the eventual effect bloated and uncomely. In contrast, De Luca sings with immaculate care and a marvelous vocal "character." However, one should not expect to hear the orchestra. The Stracciari version is tight-sounding, the recording grumpy.

Prelude, Act III.

Complete versions. *Maria Carena (Leonora), Minghini-Cattaneo (Azucena), Aureliano Pertile (Manrico), and Apollo Granforte (di Luna).* V-Set 106—\$16. [**ffff\$]. *Bianca Scacciati (Leonora), G. Zinetti (Azucena), Francesco Merli (Manrico), and Enrico Molinari (Conte di Luna).* C-Set Op. 9—\$15. [*f\$\$]. BOTH as performance and recording the version conducted by Carlo Sabajno (with Carena, Pertile, and Granforte) is the preferable one. Molajoli responds to this music with particular fervor, but his soprano (Scacciati) substitutes a screech for a voice. It is hardly a privilege to endorse a performance in which a principal role depends on the tremulous voice of Minghini-Cattaneo, but the other elements of the vocal ensemble are at least tolerable. However, the most that can be said for either is that it sounds just like a performance of *Trovatore*.

Anvil Chorus. *Victor Chorus.* V-2027—

SEE Toscanini and Molajoli versions listed under Act I, p. 431.

Addio del passato. *Claudia Muzio.* C-9106—\$1. [**ffff\$].

IN THIS magnificent record Muzio achieves as much effect by her speaking voice as by her singing, for the introductory spoken farewell to Alfredo is vocalized with insidious warmth and infinite expressiveness. The singing that follows grows naturally out of it, to a climax of tragic intensity. The orchestra and recording are good.

Parigi o cara. *Schipa and Galli-Curci.* V-1754—\$.75. [*ff\$\$].

NEITHER of these singers summons the dramatic accent which this scene requires. The recording is poor.

Ah, si! Che feci. *Rozsa.* V-12832—\$1. [**ffff\$].

SEE comment above on complete *Traviata* set, of which this is an excerpt.

IL TROVATORE

\$50. [*f\$\$]. *BBC Theatre Chorus directed by Stanford Robinson.* D-25711—\$.75. [**ffff\$].

IF ONE is willing to pay the higher price and still hear the Anvil Chorus, the robust BBC Choir is recommended. The Victor ensemble is dutiful and unenthused by its task, the recording inferior to this Decca.

Tacea la notte. *Muzio.* C-4134—\$.75. [**ffff\$]. *Galli-Curci.* V-7652—\$1. [*f\$\$].

THOUGH this is one of the poorer Muzio records (her upper tones are not well-controlled) it is finely dramatic singing. Galli-Curci is plainly uneasy in the music, which has no relationship to her vocal abilities or musical temperament.

Stride la vampa! *Minghini-Cattaneo.* V-11044—\$1. [**f\$\$]. *Louise Homer.* V-1422—\$.75. [*f\$\$].

RECORDING and orchestral background are the determining factors in the recommendation of the Minghini-Cattaneo version, for I do

not like her uneven singing any better than Homer's wobbly effort.

Mal reggendo. *Homer and Martinelli.* *V-8105-\$1.* [*f\$\$.]

A THOROUGHLY depressing record, badly sung and abominably recorded. *Ah! se ben mio.* *Bjoerling.* *V-2136-\$7.50.* [**fff\$\$.]

BJOERLING'S voice is heavy for the music, but he controls it tastefully. The bright recording and excellent orchestral support are elements of value.

Di quella pira. *Bjoerling.* *V-2136-\$7.50.* [**fff\$\$.] *Martinelli.* *V-8109-\$1.* [*f\$\$.] *Joseph Schmidt.* *D-20332-\$5.50.* [*f\$\$.] *Jan Kiepura.* *D-23009-\$7.50.* [**f\$\$.]

BRILLIANCE and resonance are coupled by Bjoerling with a kind of musical discrimination that one rarely hears in this music, resulting in a performance of truly fervent quality. It is also strongly reproduced. There is possibly the most authentic style in the Martinelli effort (a very poor mechanical job), but it is not a style I care for. The cheapness of the Schmidt disk should not obscure its sound vocal quality, especially as he has the proper choral background. I can see no reason for the higher price of the inferior Kiepura record.

I VESPRI SICILIANI

Overture. *Antonio Guarnieri conducting the Milan Symphony Orchestra.* *D-25219-\$7.50.* [**fff\$\$.]

A SOUNDLY dramatic effort, fairly well-recorded.

Bolero. *Miliza Korjus.* *V-12603-\$1.* [**f\$\$.]

MISCELLANEOUS CHORAL WORKS

REQUIEM

Complete version. *Tullio Serafin conducting the orchestra and chorus of the Teatro Reale, Rome, with Maria Caniglia, soprano, Ezio Pinza, baritone, Gigli, tenor, and Ebbe Stignani, alto.* *V-Set 734-\$10.50.* [****ff\$\$.]
SERAFIN'S profound understanding of this work and his passionate

D'amor sull' ali rosei. *Galli-Curci.* *V-7652-\$1.* [*f\$\$.]

FOR such music as this the Galli-Curci vocal quality is downright silly. The recording is very bad.

Miserere. *Perille and Carena.* *V-11051-\$1.* [***fff\$\$.] *Martinelli and Ponselle.* *V-8097-\$1.* [*f\$\$.] *Caruso and Alda.* *V-8042-\$1.* [*f\$\$.] *Joan Cross and Webster Booth.* *V-36374-\$7.50.* [**f\$\$.]

CONSIDERING the bad reproduction of the two domestic records I recommend the version from Victor's complete *Trovatore*, which has plenty of orchestral and choral background. For the curious it may be said that Caruso is very potent on this disk. The Cross-Booth effort is extremely light-voiced, and in English. The "miseries" are thus a little too colloquial.

Ai nostri monti. *Caruso and Schumann-Heink.* *V-8042-\$1.* [*f\$\$.] *Martinelli and Homer.* *V-8105-\$1.* [*f\$\$.]

BOTH of these are totally unsatisfying reproductions—the first not much less so than the second—but there is at least an impact of vocal virtuosity and dramatic feeling in the Schumann-Heink singing that has enduring interest.

DESPITE the fluency of her voice Korjus does not appear to have much pleasure in singing this music. However, her accuracy is astonishing.

transmission of that feeling to the excellent forces at his disposal are the materials of a phonographic classic. Pinza, in particular, is represented on disks by nothing more justly faithful to his magnificent voice and encompassing musicianship, while both Caniglia and Stig-

nani are singers of dependable abilities. And, save for an occasional sobby distortion, Gigli is also better than one would fear. Both the chorus and orchestra play splendidly, and the engineers make excellent use of every contemporary resource in recording.

Ingemisco. *Bjoerling.* V-13588-\$1.
[**ffff\$].

A SUPERLATIVE effort by Bjoerling, which some music-lovers will doubtless want to slip into their complete sets to alleviate the Gigli vocal "catch" for at least a side. The recording is splendid.

VICTORIA, TOMÁS LUIS DE

Ave verum. *Westminster Abbey Choir.* C-17146-\$75. [**ffff\$].

THE vocal quality of the ensemble is splendid, utilized capably to the advantage of the music. The recording is good.

Kyrie—"Orbis Factor." *Choir of the Dijon Cathedral.* V-11678-\$1.
[**ffff\$].

AN excellent performance, well reproduced.

O vos omnes. *The Madrigal Singers led by Lehman Engel.* C-9150-\$1.
[**ffff\$].

INDIVIDUALLY the members of this

group are not remarkable singers, and the total sound is thin. However, the performance is musically careful.

Tantum ergo. *La Scala Chorus conducted by Vittore Veneziani.* D-25218-\$75. [*f\$\$.]

THERE is too much echo in this recording to permit the voices to sound other than hollow and unresonant.

Tenebrae. *Sistine Chapel Chorus.* V-7814-\$1. [**ffff\$].

A BEAUTIFULLY controlled performance, clearly reproduced.

VIEUXTEMPS, HENRI

Concerto No. 4 in D minor. *Jascha Heifetz, violin, with orchestra conducted by John Barbirolli.* V-Set 297-\$3.50. [**ffff\$].

PASSION and authority are blended by Heifetz with the precise kind of violinistic flair to make such a work as this absorbing. Barbirolli supervises the orchestra playing sympathetically, and though the tone of the recording is a little coarse, it is ample in volume.

Saltarelle. *Symphony Orchestra conducted by Ruhlmann.* C-69483-\$1.
[**ffff\$].

A LIVELY job, well-inflected under Ruhlmann's skillful direction. The recording is satisfying.

Sérénité. *Renée Chemet, violin.* V-1242-\$75. [*ffff\$].

CHEMET's graceful, warm-toned playing is neatly tailored for this languid, untroubled music. The recording is fair enough.

VILLA-LOBOS, HECTOR

OCTET

For Eight Celli (Bachianas Brasileiras, No. 1). *Ensemble conducted by Burle Marx.* V-17966-7-\$2. [**ffff\$].

AN ASTONISHING sonority is conveyed

by the rumbling and groaning cello ensemble, which is animated by Marx's decisive beat. The recording is excellent.

ORCHESTRAL WORK

Nonetto. *Brazilian Festival Orchestra and the Schola Cantorum led by Hugh Ross.* V-17968-9—\$2. [**fff\$\$.] Ross has a flair for this music,

which he leads with excellent energy and good dynamic distinction. The recording is sharply defined and resonant.

QUARTETS

Quartet for women's voices, harp, flute, celesta, and saxophone. *Ensemble conducted by Hugh Ross.* V-17970—\$1. [*ff\$\$.].

The balance here is a little uncertain, though the players are thoroughly efficient.

Quartet for Strings (Brazilian Quartet No. 5). *Carioca String Quartet.* V-11212-3—\$2. [*ff\$\$.].

THE players are thoroughly conversant with the style of this music and play it with dynamic energy, rhythmic force, and excellent technical discipline. However, the recording is not so sound as it might be (in both the technical and aural aspects of that expression).

PIANO WORKS

Choros No. 5; O Ginete Do Pierrinho; Farrapos. *Maria Antonia de Castro.* C-69601—\$1. [**ff\$\$.].

FORTUNATELY for Villa-Lobos, de Castro is a pianist of apt emotional sympathies and lively rhythmic inclinations. Moreover she has abundant technical facility, a necessity in this music. The recording is reasonably good.

Choros. *Alfredo San Malo, violin, and Fritz Magg, cello.* C-70714—\$1. [*ff\$\$.].

THERE is no genuine justification

for including this work under the heading above, save to preserve the uniformity of Villa-Lobos' designation. The playing is spirited and exact, the recording good.

Saudades das Selvas Brasileiras, No. 2. *George Copeland, piano.* V-211—\$75. [**ff\$\$.].

COPELAND has a little more contact with Villa-Lobos than with most of the other composers he seeks to interpret, and his technical powers were functioning capably when this work was made. The recording is good.

SONG

Canção do Carreiro. *Elsie Houston, soprano, and Pablo Miguel, piano.* V-17969—\$1. [**ff\$\$.].

THE very essence and atmosphere of the sun-heated uplands are in this artfully contrived song, and a superb

parallel of its qualities in the insinuating, imaginative singing of Houston. She has excellent assistance from Miguel, and the reproduction is first-rate.

VITALI, TOMMASO A.

Chaconne. *Nathan Milstein, violin, and Leopold Mittman, piano.* C-Set X61—\$2.50. [**ff\$\$.]. *Jacques Thibaud, violin.* V-15465—\$1. [*ff\$\$.]. MORE of the score is contained in the Milstein performance, which is

also a substantially better recording. However, I cannot deny that my disposition is to prefer the warmer, more personal playing of Thibaud, even though it is a less-satisfying reproduction.

VIVALDI, ANTONIO

CONCERTOS

ORCHESTRA

In A minor, opus 3, No. 8. *Chamber Orchestra directed by Hermann Abendroth.* D-20042—\$.50. [**f\$\$.]

ONE hardly expects a performance of this incisiveness and sprightliness from Abendroth, whose recordings of other works are severely in the *kapellmeister* tradition. The recording is also decidedly good.

In D minor, opus 3, No. 11 (in "Estro Armonico"). *Philadelphia Orchestra*

directed by Leopold Stokowski. V-14113-4—\$.2. [**ff\$\$.]

THE sumptuous quality of the Philadelphia strings (as of 1936) is just enough to offset, in this estimate, the fussiness and excessive stress of Stokowski's conducting. Monteux, for example, would be a far more responsive interpreter of this music; but Stokowski achieves some remarkable sonorities.

ORCHESTRA AND PIANO

In B minor. *Hélène Pignari-Salles, Germaine Leroux, Nicola Rolet, and Piero Coppola, pianists, with orchestra conducted by Gustave Bret.* V-Set 366—\$.250. [*ff\$\$.]

IT is hardly necessary to say that this is the Bach reworking of the Vivaldi

original. There is plenty of spirit in the performance, and the pianists have obviously had more than a rehearsal or two. However, the string tone is nasal, and the reproduction of the pianos is only fair.

ORCHESTRA AND VIOLIN

In A major. *Robert Quick, with the Manuel and Williamson Ensemble.* M-Set 48—\$.350. [**f\$\$.]

QUICK's violin tone is not much to my taste, and the support provided him by the ensemble is fairly prosaic. More is required for the performance of this music than good will and honest intentions. The recording is good. A "Pastorale in A" is included on the final side.

In A minor. *Armida Senatra, violin, with chamber orchestra.* D-20105-6—\$.1. [*f\$\$.]

A THIN scratch of sound is the only audible evidence of the instrument Senatra plays. The orchestral recording is also flat in sound, with-

out resonance or definition. (This text was derived by Nachez from the "Concerto Grosso," opus 3, No. 6.)

In G minor, opus 12, No. 1. *Mischa Elman, violin, with orchestra directed by Lawrence Collingwood.* V-7585-6—\$.2. [*ff\$\$.]

ONE can almost see the beads of restraint forming on Elman's brow as he phrases this music with insistent, palpable, determined reticence, but the force and vibrancy of his tone are no matters for cynicism. Collingwood conducts a musicianly accompaniment, but both soloist and orchestra suffer from the unbalanced recording.

PIANO ALONE

Concerto da Camera. *Alfred Cortot.* V-Set 573—\$.250. [**f\$\$.]

I DO NOT care for Cortot's adaptation of Bach's adaptation of Vivaldi's

creation even though the pianist devotes a good deal of musicianly sympathy to its performance. The recording is good.

SONATAS

PIANO AND VIOLIN

In A. *Milstein and Mittman*. C-17070
—\$75. [**ff\$\$].

In D. *Milstein and Mittman*. C-68478
—\$1. [**ff\$\$].

MILSTEIN plays both of these with a minimum of passion and enlivening expressiveness, but the violinistic requirements of both scores are forcefully met. The recording is tolerable.

In C minor. *Dominique Blot and Claude Crussard*. V-13484—\$1. [**ff\$\$].

THE excellent abilities these artists have manifested on other disks are admirable mustered here, to the end of an uncommonly integrated performance. The recording is excellent.

WAGNER, RICHARD

OPERAS

DIE FEEN

Overture. *Albert Coates conducting the London Symphony Orchestra*. V-36321—\$75. [**ffff\$].

THANKS to Coates' energetic performance the listener can hear at his convenience this most youthful of recorded Wagner and study the

elements in it that asserted themselves ever more prominently in his mature talent. The playing is excellent, but the recording is a little tubby, with some oddities of balance in the wood winds.

DER FLIEGENDE HOLLÄNDER

Overture. *Thomas Beecham and the London Philharmonic Orchestra*. C-Set X107—\$2.50. [***fff\$]. *Leo Blech and the Berlin State Opera Orchestra*. V-9275—\$1. [**ff\$]. *Willem Mengelberg and the New York Philharmonic-Symphony Orchestra*. V-6547—\$1. [*ff\$]. Mörike and an unidentified orchestra. D-25100-1—\$1.50. [*ff\$].

"TREMENDOUS" is the word for Beecham's performance of this work, to describe adequately both the force of the leadership and the solidity of the reproduction. There is superb texture in the reproduced sound, a beautiful shimmer of color in the ensemble passages. Of the versions on a single disk the Blech is the reasonably satisfactory alternative, though it is a decade old and the recording shows the fact clearly. The Mengelberg is even older and lacking in dynamic range or clarity.

of detail. I admire the tight, cohesive vigor of Mörike, but in this case the recording must go back to the mid-twenties. It is very bad.

Steuermannslied. Lauritz Melchior with orchestra conducted by Edwin McArthur. V-17725—\$1. [**ff\$]. *Herbert Ernst Groh with unidentified orchestra and conductor*. D-20035—\$.50. [*ff\$].

THERE is more of the lyric character of this charming excerpt in Groh's soft-voiced, beautifully controlled performance, and the orchestra that supports him is large, well-reproduced. However, there is more splendor of sound in the Melchior performance, in which he has superb orchestral support. The recording is superlatively good. However, at the price, the Groh disk is certainly worth having.

Senta's Ballade. Florence Austral with orchestra conducted by John Bar-

birilli. V-7117—\$1. [**fff\$\$.] Emmy Bettendorf with orchestra led by Mörike. D-25075—\$.75. [*fff\$\$.]

I AM partial to the poetry and drama of the Bettendorf performance, but realism compels a verdict in favor of the Austral-Barbirolli disk, for its more ample orchestral background and considerably sharper reproduction.

Prelude. Toscanini and the Philharmonic-Symphony Orchestra. V-14006 \$1. [**fff\$\$.] Stokowski and the Philadelphia Orchestra. V-6791—\$1. [*fff\$\$.] Mengelberg and the Amsterdam Concertgebouw Orchestra. D-25270—\$.75. [*fff\$\$.]

THE resplendent glow of Toscanini's feeling for this music, the permeation of it by his exaltation and poetry is paralleled by nothing in the other performances. The growth from a whisper to the bursting climax is splendidly reproduced, though I do not care for the abrupt break at the end of the first record side. I am conscious of the elegance of the Philadelphia strings in the period of this recording, but Stokowski does not ask them to do enough. Mengelberg is inclined to be pompous in this music, and the recording is outclassed by both competitive versions.

Gott grüss euch. Ivar Andréesen, bass, and Eduard Habich, baritone, with orchestra conducted by Weissmann. D-25052—\$.75. [*fff\$\$.]

ANDRÉSEN's booming voice and the quavery one of Habich are almost too realistically Heinrich and Telramund on this disk, but the values of the music are well-projected. The recording is fairly good.

Elsas Traum. Helen Traubel with orchestra conducted by Bruno Reibold. V-16345—\$1. [****fff\$\$.] Flagstad. V-14181—\$1. [*fff\$\$.] Lehmann. D-20282—\$.50. [*fff\$\$.] Rethberg. V-6831—\$1. [*fff\$\$.] Jeritza. V-6694—\$1. [*fff\$\$.]

Spinning Chorus. Royal Opera Chorus, London, conducted by Barbirolli. V-7117—\$1. [**fff\$\$.] Irmler Choir. D-25088—\$.75. [*fff\$\$.]

THERE is a good deal of English 'jollity' in Barbirolli's direction of this chorus, but the recording is preferable to that of the Irmler Choir.

LOHENGRIN

ON RECORDING alone the Traubel version earns a preference here, for the only other recent one, by Flagstad, was made in a confining studio with an undersized orchestra. However, I cannot say I care much more for Traubel's big, edgy tones than I do for the chill in Flagstad's voice. Dramatically, the soundest satisfaction can be found in the Lehmann version, but it is also lacking orchestral vitamins. On the whole I would prefer the lovely phrasing and superb vocal quality of Rethberg, but the recording dates to 1928. In addition to stylistic deficiencies the Jeritza disk is afflicted with poor intonation and apologetic recording.

Nun sei gedankt. Pertile with orchestra directed by Sabajno. V-6904—\$1. [*ff\$\$.] Walter Widdop with orchestra and chorus directed by Coates. V-9017—\$1. [*f\$\$.]

I CAN find nothing to recommend in either of these versions, especially as Pertile sings in Italian and Widdop in English! There is plenty of ease in Pertile's vocalization, but it has little to do with Wagner. The English text is ludicrous, the chorus out of tune, and the recording poor.

Königs Gebet. Andréesen and Habich. D-25052—\$.75. [*fff\$\$.] Alexander Kipnis. C-7280—\$1. [*ff\$\$.] Marcel Journet. V-1274—\$.75. [*f\$\$.] BOTH for economy and efficiency my preference is for Andréesen and Habich, for the Kipnis performance, though vocally impressive, lacks chorus, and the orchestra is poor.

The Journet disk is more than a decade and a half old, an inferior evidence of his once-beautiful voice.

Finale, Act I. *Sigismund Pilinsky, tenor, Meta Seinemeyer, soprano, Hélène Jung, alto, and Robert Burg, baritone, with orchestra and chorus directed by Weissmann.* D-25065—\$7.5. [*ff\$\$].

THERE are the usual faults of intonation in the closing pages of this scene, but the vocalists are capable enough, the direction of Weissmann forceful. The recording is only fair.

Euch lüften. *Flagstad with the Philadelphia Orchestra conducted by Ormandy.* V-1901—\$7.5. [*ff\$\$]. *Lehmann.* D-20282—\$50. [*f\$\$].

ONE can almost count the empty seats in the spaces of the auditorium in which the Flagstad disk was made, for the area around the sound is all too plain in this recording. Also it increases the already considerable brightness of her voice, not to the advantage of the music. However, the orchestral background is magnificent, a respect in which the eloquently sung Lehmann version is particularly deficient.

Ortrud, wo bist du? *Emmy Bettendorf, soprano, and Karin Branzell, alto, with unidentified orchestra and conductor.* D-25051—\$7.5. [*f\$\$].

A LAME performance, poorly recorded.

Gang zum Münster. *Ensemble conducted by Weissmann.* D-25056—\$7.5. [*ff\$\$]. *Chorus and orchestra directed by Coates.* V-9017—\$1. [*f\$\$]. THERE is a good deal more of the scene in the version directed by Weissmann, of which the vocal participants are those listed for the finale of the first act, above. The recording is only passable, but better than the Coates disk, which is performed in English.

Prelude to Act III. *Toscanini and the Philharmonic-Symphony Orchestra.* V-14007—\$1. [**fff\$\$.] *Beecham and the London Philharmonic Or-*

chestra. C-68594—\$1. [**ff\$\$.] *Stokowski and the Philadelphia Orchestra.* V-17568—\$1. [****ff\$\$.] *Charles O'Connell and the Victor Symphony Orchestra.* V-26443—\$50. [***ff\$\$.] *Reiner and the Pittsburgh Symphony Orchestra.* C-11644—\$1. [*ff\$\$.] *Stock and the Chicago Symphony Orchestra.* V-7386—\$1. [*ff\$\$.] *Coates and unidentified orchestra.* V-9005—\$1. [*ff\$\$.] *Bodanzky and unidentified orchestra.* D-25556—\$7.5. [*ff\$\$.].

As a summation of the word "festal" the listener is commended to the soaring spirit that courses through the Toscanini performance of this much-abused music. The Philharmonic was a great orchestra when this recording was made, and the surge of its tone is finely reproduced in this Carnegie Hall recording. By ordinary standards both the Beecham and Stokowski performances are thoroughly creditable, and the latter is an especially brilliant recording. The brief O'Connell performance is also a stunning job of recording, though the jerky conducting is not to my taste. The Reiner disk is recent, but not recent enough to escape from the blight of bad Columbia recording previous to their present efforts. The Coates, Stock, and Bodanzky performances are all impaired by various degrees of bad recording.

Bridal Chorus. *Paul Kerby conducting the Vienna State Opera Chorus and Symphony Orchestra.* C-7271—\$1. [**ff\$\$.] *Metropolitan Opera Chorus.* V-11249—\$1. [*ff\$\$.] *Coates conducting an unidentified chorus.* V-9005—\$1. [*ff\$\$.] *Irmel Choir.* D-25088—\$7.5. [*ff\$\$.].

THERE is routine competence in the Kerby performance but not much life or color in the recording. The Metropolitan group does its chore dutifully but with little enthusiasm, a view concurred in by the engineer, who did not extend himself,

The Coates version is slowly sung in English, and the reproduction is bad. A similar description applies to the performance of the Irmler Choir, save that its text is German.

Love Duet. Emmy Bettendorf, soprano, and Lauritz Melchior, tenor. D-25384-5-6—\$2.25. [*ff\$\$].

DESPITE the age of this version it has the virtue of preserving the youthful voice of Melchior when it was a good deal more suited to the music of *Lohengrin* than it is now. However, the recording is feeble and poorly defined, the orchestra much too obscured.

Heil, König Heinrich! Andrésen. D-25061—\$.75. [*ff\$\$].

ANDRÉSEN is a little blatant in this performance, emphasized by the coarseness of the recording.

In fernem Land. Melchior with the Philadelphia Orchestra conducted by Ormandy. V-17727—\$.1. [***ff\$\$]. Richard Crooks. V-7105—\$.1. [**ffff\$\$.]. Kullmann with orchestra directed by Walter Goehr. C-9146—\$.1. [**ff\$\$]. Pilinsky. D-25065—\$.75. [*ff\$\$]. Pertile with orchestra

directed by Sabajno. V-15213—\$.1. [**f\$\$].

CONSIDERING the magnificence of the orchestral playing by the Philadelphia Orchestra, the rich resonance of the recording, and the expressiveness of Melchior's singing, there would seem little contest for its qualities in the other singers listed above. However, the Crooks performance is on another plane of excellence—sung with the lyric fervor that the music demands, in a voice of exceptional beauty. He has no such assistance as Melchior from the engineers, and the orchestra behind him is unexpressive. It is unfortunate for Kullmann that he has such accomplishments to contend against, for he performs very creditably, with fine understanding. Pilinsky shouts his music rather than sings it, whereas Pertile's Italian performance recalls the tale of the tenor Campanini, who added to the usual helmet worn by Lohengrins a tall white plume. This is singing with a plume on it.

DIE MEISTERSINGER

Overture. Beecham and the London Philharmonic Orchestra. G-68854—\$.1. [**ff\$\$]. Karl Muck and the Berlin State Opera Orchestra. V-6858—\$.1. [*ffff\$\$.]. Reiner and the Pittsburgh Symphony Orchestra. C-11580—\$.1. [*ff\$\$]. Stokowski and the Philadelphia Orchestra. V-Set 731—\$.2.50. [***ff\$\$]. Stock and the Chicago Symphony Orchestra. V-6651—\$.1. [*f\$\$]. Bodanzky and an unidentified orchestra. D-25555-6—\$.1.50. [*f\$\$\$].

SO FAR as spirit is concerned the Muck version remains the one which to this taste is the most stirring, sympathetic, and just. However, it is idle to pretend that the recording has endured as persistently as the validity of Muck's conducting. Considering this fact I would therefore

recommend the Beecham performance, which is a little deliberate for my estimate of the proper tempo but is very well-reproduced. In this latter respect one could hardly hear anything more ear-filling and resonant than the playing of the Philadelphians under Stokowski. However, the composer might as well be the Wagner of "Under the Double Eagle" march for all the special implications the score conveys to Stokowski. Reiner does some remarkable things with the score, especially in the direction of expounding the contrapuntal texture, but the recording is not to be classed with either the Beecham or Stokowski. The antiquated Stock version is very dull in sound, the Bodanzky pair of disks ludicrously

expensive for the slender amount of music and sensitivity they convey.

Kirchenchor. Beecham directing the Covent Garden Orchestra and Chorus. C-69095—\$1. [*fff\$\$.] *The Berlin State Opera Orchestra and Chorus directed by Leo Blech.* V-9160—\$1. [*fff\$\$.]

THE values in these two records are quite different, for the Beecham (made at an actual performance in 1936) aims at a good deal more than the Blech performance of 1927. There is more realism in the former (as well as a good deal more vagueness of sound), though the Blech version has lost little of its original limited interest.

Das schöne Fest. Alexander Kipnis. V-7894—\$1. [**fff\$\$.]

AN EXCELLENT job, vocally and dramatically, also supported by proper orchestral detail. The recording remains satisfactory.

Am stillen Herd. Melchior with the Philadelphia Orchestra directed by Ormandy. V-17728—\$1. [***ff\$\$.] *Max Lorenz with orchestra directed by Clemens Schmalstich.* V-11162—\$1. [**f\$\$.]

MELCHIOR is too much the *Helden-tenor* for this music, but even the brass of his voice is preferable to the dross of Lorenz's. There is ample orchestral support for Melchior, and it is brilliantly reproduced. However, Schmalstich knows a good deal more about the score than Ormandy, as his perception and emphasis on detail show.

Fanget an! Lorenz. V-11162—\$1. [**f\$\$.]

THE qualities of Lorenz here are as described above. His version is the only presently available in an American catalogue.

Was duftet doch der Flieder. Schorr with the London Symphony Orchestra conducted by Coates. V-7425—\$1. [*ffff\$\$.]

A MUSICAL as well as a phonographic classic, this record has grown even

more magical with the passing of a decade, for Schorr can no longer philosophize so eloquently and sonorously. Coates directs the orchestra with full feeling for the nature of the occasion, and the recording is still a sufficiently bright mirror to reflect the beauty of the singing.

Gut'n Abend, Meister! Schorr and Göta Ljungberg with orchestra conducted by Lawrence Collingwood. V-7680—\$1. [**ff\$\$.]

THE voice of Ljungberg is matronly for the true character of Eva, but she sings intelligently, warmed by the sweetness of Schorr's own masterful effort. The total effect is charming and reasonably well-reproduced.

Jerum! Jerum! Schorr with the London Symphony Orchestra conducted by Coates. V-7426—\$1. [**fff\$\$.] *Nelson Eddy with orchestra directed by Robert Armbruster.* C-71189—\$1. [**f\$\$.]

SCHORR is in magnificent voice on this disk, and the orchestra directed by Coates is also excellent. The new Eddy disk (sung in English) is ludicrously inept, with a meager orchestra shamefully reproduced.

Geliebter, spare den Zorn. Bettendorf, Bohnen, Carl Martin Oehmann, tenor, and Leo Schützendorf, baritone, with unidentified orchestra and conductor. D-25287-8—\$1.50. [**fff\$\$.]

THERE are some assorted merits in the singing of Bohnen and Bettendorf, but the recording is very bad, the surface unusually raucous, even for Decca.

Finale, Act II. Orchestra conducted by Max von Schillings. D-25026—\$75. [*f\$\$.]

THE choral parts are missing in this arrangement, and the reproduction of what is played cannot be described as attractive.

Complete Act III. Hans Hermann Nissen (Sachs), Eugen Fuchs (Beckmesser), Lene Jung (Magdalena), Margarete Teschemacher (Eva), Martin

*Kremer (David), and Sven Nilsson (Pogner), with the Saxon State Orchestra led by Karl Böhm. V-Sets 537-538—\$16. [***ffff\$].*

FORTIFIED by magnificently resonant and distinct recording Böhm leads his fine cast, orchestra, and chorus through a performance of this act that few persons have heard equaled in an American opera house. It is in every sense an ensemble performance, conceived in the true sense of Wagnerian proportions and splendidly realized. The quality of the individual singers is treated in the separate records cited below.

*Prelude, Act III. Walter and an unidentified orchestra. C-68690—\$1. [**ffff\$]. Böhm and the Saxon State Orchestra. V-15683—\$1. [***ffff\$]. Stokowski and the Philadelphia Orchestra. V-1584—\$7.50. [**ff\$]. Pierné conducting the Concerts Colonne Orchestra. D-25502—\$7.50. [*f\$].*
THE sumptuous sound of the Saxon State Orchestra outvibrates anything on the Walter disk, but the latter has individuality of feeling and texture that must be respected. Stokowski's older recording (1932) is less expensive but also less expressive. The Pierné effort is outdistanced in all respects.

*Wahn! Wahn! Schorr, with orchestra. V-7319—\$1. [**ffff\$]. Nissen. V-15685—\$1. [***ffff\$].*

I HAVE every respect for the ability of Nissen, but respect is short of affection, which is my feeling for this superbly beautiful performance by Schorr. There is far more lusciousness of orchestral sound in the Nissen disk (a part of the complete third act), which begins with a portion of the scene with David. However, if I were forced to a choice it would be the Schorr disk.

*Grüss' Gott, mein Junker! Schorr and Laubenthal, tenor. V-7427—\$1. [**ff\$]. Nissen and Ralf. V-15686—\$1. [**ffff\$].*

THE advantage here is strongly with

the Nissen and Ralf version (from the complete recording of the third act), for Laubenthal's whine cancels out any advantage Schorr may have over Nissen. Also the recording is far superior.

*Abendlich glühend. Schorr, Melchior, and the London Symphony Orchestra conducted by Robert Heger. V-7681—\$1. [**ffff\$].*

A RARE example on records of Melchior's voice in the role of Walther during the period of his career when it was well-suited to the music. Since Schorr's performance is in his warmest vein, one could not hear a more satisfying version of this scene. The recording is quite good.

*Sieh', Evcen! Schorr and Elisabeth Rethberg. V-8195—\$1. [**ff\$].*
HERE is another splendid disk that surpasses its equivalent in the better-recorded complete set. It personifies the relationship of Eva and Sachs as completely in the silver-sheened voice of Rethberg as in the eloquence of Schorr. The orchestra is not too ample.

*Aha! Da streicht die Lene. Schorr. V-7681—\$1. [**ff\$].*

THIS is not so well suited to Schorr's voice as the more lyric passages of the role, and I would suggest the Nissen version, in the complete set, as more desirable. However, as an incidental reverse-side acquisition to the Schorr-Melchior duet above it is well worth having.

*Quintet: Selig, wie die Sonne. Nissen, Teschemacher, Ralf, Kremer, and Jung, with orchestra conducted by Böhm. V-15692—\$1. [***ffff\$]. Schorr, Elisabeth Schumann, Melchior, Ben Williams, and Gladys Parr, with orchestra conducted by Collingwood. V-7682—\$1. [**ffff\$]. Bohnen, Bettendorf, Oehmann, Gombert, and M. Lüders, with orchestra. D-25386—\$7.50. [*ff\$].*

THERE is an ample brightness in the version under Böhm, which transcends anything in the other disks,

but Schorr, Melchior, and Schumann are not names to be lightly disregarded in such music as this. Collingwood is a bit reticent, but the recording is quite good, the level of intonation unusually high. Bettendorf and Bohnen are capable of many beauties, but they must be apprehended through clouds of scratch and poor recording.

Entrance of the Meistersingers. *Walter and an unidentified orchestra.* C-68691—\$1. [**ffff\$]. *Ormandy and the Philadelphia Orchestra.* V-1807—\$.75. [**ff\$].

I AM PARTIAL to the spirit of Walter's conducting (the excerpt is more of the dance than the actual entrance of the guilds) even though it is imperfectly reproduced. Ormandy covers both the processional and the dance, but the phrasing is brusque and angular. However, the band is brilliantly recorded.

Wach auf! *Böhm conducting the Saxon State Orchestra and Chorus.* V-15692—\$1. [****ff\$]. *Beecham and Covent Garden Ensemble.* C-69095—\$1. [**ff\$]. *Blech conducting the Berlin State Opera Orchestra and Chorus.* V-9160—\$1. [*fff\$]. *La Scala Ensemble.* C-68691—\$1. [*f\$\$].

For weight of sound, both of chorus and orchestra, none of the individual recordings compares with the Böhm version in the complete set. He senses the exaltation and eloquence of this passage affectingly and has the means at his disposal to realize that awareness. Beecham is hampered by noisy recording and Blech by reproduction inadequate by current standards. The Scala performance is in Italian and might as well be the finale of *I Lombardi* for all the meaning it conveys to the conductor.

Euch macht ihr's leicht. *Schorr with orchestra directed by Heger.* V-7682—\$1. [**ffff\$].

I WILL not tolerate any other voice in this music, perhaps a little sentimentally, but also because this re-

cording catches the Schorr voice at flood tide of expressiveness and fervor. The orchestral support is not brilliant, but it is sufficient for those who esteem Schorr as I do.

Preislied. *Richard Crooks.* V-7105—\$1. [**ffff\$]. *Herbert Ernst Groh.* D-20035—\$.50. [**ff\$]. *Melchior with the Philadelphia Orchestra directed by Ormandy.* V-17728—\$1. [***f\$]. *Torsten Ralf with the Saxon State Orchestra conducted by Böhm.* V-15695—\$1. [***ff\$]. *Ralf with Covent Garden Ensemble led by Beecham.* C-69096—\$1. [**ff\$]. *Pilinsky with Weissmann and ensemble.* D-25194—\$.75. [*f\$]. *Bjorn Talén.* D-25030—\$.75. [*f\$].

SO FAR as sheer vocal quality is concerned the ideal among these recordings is either the throat of Crooks, who sings with superlative ease and fluency, or Groh's, though the latter is represented by only a chorus, so to speak, of the complete episode. Both lack the choral background, which is contained on both disks by Ralf. I do not find his voice pleasing on either, but the one under Böhm is a considerably more successful recording. Melchior sings powerfully, and with a touch of stridency, in a reproduction of startling vitality. Pilinsky has a chorus but no recording support, while Talén suffers from a deficiency of both. There are also instrumental versions by Casals (V-6620—\$1), Elman (V-7649—\$1), and the Marek Weber unit (V-24773—\$.50) which, in the words of Gilbert, have nothing to do with the case.

Verachtet mir die Meister Nicht. *Schorr with the Berlin State Opera Orchestra and Chorus directed by Blech.* V-9285—\$1. [*ff\$\$\$]. *Josef Lindlar with chorus and orchestra directed by Weissmann.* D-25269—\$.75. [*f\$].

THE pealing richness of Schorr's voice gives stirring utterance to this superb exhortation, even though the orchestral background is insufficiently

represented. However, the chorus is good, the spirit of the whole communicative. It is not probable that Lindlar was the original Sachs, but

there are certain suggestions of that supposition in the sound of his voice. The recording is mediocre.

PARSIFAL

Prelude. *Furtwängler and the Berlin Philharmonic Orchestra.* V-15219-20—\$2. [***fff\$\$]. *Muck and the Berlin State Opera Orchestra.* V-6861-2—\$2. [*fff\$\$]. *Walter and the Royal Philharmonic Orchestra.* C-67572-3—\$2. [**ff\$\$]. *Stokowski and the Philadelphia Orchestra.* V-14728-9—\$2. [**ff\$\$].

DESPITE the reluctance of the endorsement, the clear superiority of the Furtwängler edition to the others is so pronounced that any other choice would be an evasion. The glow of sound is extraordinary, the control of it by the conductor masterful in the extreme. However, I find the sobriety and devotional feeling of the Muck unparalleled by any of the versions, though the reproduction of it in these disks of a dozen years ago is much flawed. Walter performs impressively, though the orchestra he leads is not in the class of the other three, and the recording is not of today's quality. There is a good deal of tonal magnificence in the Philadelphia playing, led through distortions of feeling and emphasis by the indeterminate, undependable conductor.

Vom Bade kehrt der König. *Andréseen, bass, and Pistor, tenor.* D-25076—\$.75. [**ff\$\$].

THE weight and thrust in Andréseen's voice meet the needs of this music, and the recording is unexpectedly good. I am not delighted by Pistor in this excerpt, but he is about the average competent German tenor.

Transformation Scene. *Muck directing the Bayreuth Festival Orchestra and Chorus.* C-67364-5-6-7—\$4. [**fff\$\$]. *Walter and the Royal Philharmonic Orchestra.* C-67573—\$1. [**ff\$\$].

AS THE number of sides indicates,

Muck's superbly stylistic, wonderfully subtle treatment embraces a considerable part of the final scene of this act, omitting the sections in which Titurel and Amfortas are heard. For its time this recording (made at the Festival of 1927) was miraculous, and it still retains an unbelievable amount of vividness and color. The Walter disk is a part, only, of the actual Transformation Scene and is hardly comparable to the achievement of Muck.

Flower Maidens' Scene. *Muck and the Bayreuth Festival Chorus and Orchestra.* C-67368-9—\$2. [**fff\$\$]. *Walter and the Royal Philharmonic Orchestra.* C-67190-1—\$2. [**ff\$\$]. THE distinctions in coverage of these recordings are elucidated with fine comprehensiveness by R. D. Darrell in his *Gramophone Shop Encyclopedia of Recorded Music* (New York, 1936), to which the reader is referred for such data, and especially in relation to the mutilated but comprehensive extracts from Wagner operas. Walter's version begins before the Muck, but it lacks a chorus, which is highly important to the true color of this music. There is also superlative style in Muck's molding of the music, and the reproduction, as noted above, remains remarkable.

Herzeleide Scene. *Kirsten Flagstad, Lauritz Melchior, and Gordon Dilworth with the Victor Symphony Orchestra conducted by Edwin McArthur.* V-Set 755—\$4. [**ff\$\$].

TAKEN all together, this is the most satisfying version of this music (beginning at the words "Dies alles—hab' ich nun geträumt") that can be obtained, though there are isolated sections better sung and decidedly

better conducted than they are in this complete edition. There is fine beauty in the singing of both principals, and the orchestral playing (the band is largely from the Philadelphia ensemble) is splendid. McArthur is less ineffectual here than on the earlier recordings (from *Tristan*), but he is still decidedly a lightweight.

Ich sah' das Kind. *Frida Leider with orchestra conducted by John Barbirolli.* V-7523—\$1. [**fff\$\$]. *Kerstin Thorborg with orchestra led by Karl Riedel.* V-17223—\$1. [***ff\$\$]. Of THE three Kundrys whose records of this scene are available, there is the most womanly quality in the oldest version, by Leider. The top of her voice is undependable, but the beauty of the singing is exceptional. Thorborg performs with considerable eloquence, and the orchestral background is sumptuously reproduced. However, her voice is not quite the one for this music.

Amfortas! Die Wunde. *Melchior with the Philadelphia Orchestra directed by Ormandy.* V-15212—\$1. [***ff\$\$]. MELCHIOR's voice is brilliantly reproduced here, aided by the resonance of the Academy of Music. However, the interpolated lines of Kundry (heard in the complete edition above) are omitted here.

Act III (slightly abridged). *Muck conducting the Berlin State Opera Orchestra, with Gotthelf Pistor (Parsifal) and Ludwig Hofmann (Gurnemanz).* V-Set 67—\$8.50. [**ff\$\$].

THE excisions here precede the entry of Parsifal and cannot be considered serious. What is heard is, for the most part, magnificent, thanks to the fine condition of Hofmann's voice on these disks, the very acceptable singing of Pistor and, above all, the authority, dignity, and unceasing interest of Muck's conducting. The recording lacks the tonal range of present-day reproduction,

and some orchestral details are wholly inaudible, but the spirit of the music is beautifully projected.

Good Friday Music. *Siegfried Wagner conducting the Bayreuth Festival Orchestra with Alexander Kipnis and Fritz Wolff, tenor.* C-67370-1—\$2. [**fff\$\$]. *Furtwängler and the Berlin Philharmonic Orchestra.* V-15220-1—\$2. [***fff\$\$]. *Stokowski and the Philadelphia Orchestra.* V-14730-1—\$2. [**ff\$\$].

DESPITE the closeness of the voices to the microphone (resulting in a disproportionate prominence) Kipnis' pronouncement of the music is a rich experience, and the orchestra plays superbly. From the quality of the conducting I suspect this performance was prepared by Muck and only nominally conducted by Wagner when the recording was made. Of the voiceless versions the merits of Furtwängler's Prelude and the demerits of Stokowski's are repeated here.

Nur eine Waffe. *Melchior with Philadelphia Orchestra led by Ormandy.* V-15213—\$1. [**fff\$\$]. *Heinrich Knote with unidentified orchestra led by Weissmann.* D-25267—\$75. [*f\$\$\$]:

THE qualities of Melchior's "Amfortas! Die Wunde" are also evident here, reproduced with stunning effect. Knote's leathery voice, his lethargic style are an unpleasant reminder of the kind of Wagner singing that flourished at the Metropolitan in the early 'twenties, though Knote's career there dates to the first decade of this century. The recording is not good.

Synthesis. *Stokowski and the Philadelphia Orchestra.* V-8617-8—\$2. [**f\$\$].

STOKOWSKI'S scissors-and-paste-pot job is no more to the advantage of Wagner than it is to Mussorgsky. The recording is splendid, but the effort is a wasted one, to my taste.

RIENZI

Overture. *Felix Weingartner and the Paris Conservatory Orchestra. C-Set X-169—\$2.50. [**fff\$\$]. Fiedler and the Boston "Pops" Orchestra. V-Set 569—\$2.50. [***ff\$\$]. Stokowski and the Philadelphia Orchestra. V-6624-5—\$2. [**fff\$\$]. Weissmann and unidentified orchestra. D-25307—\$.75. [*f\$\$].*

THE freshness and unconventionality of Weingartner's treatment are not only interesting but satisfying. His tempo is well-chosen and sus-

tained against temptations to accelerate it. Though the recording is not the sensational achievement that the reproduction of Fiedler's performance is, it is well-proportioned, suave-sounding. The rich, plushy sonority of the Philadelphia Orchestra (c. 1927) is the special distinction of the Stokowski recording. Weissmann leads the music with martial emphasis and little attention to subtleties.

DER RING DES NIBELUNGEN

Das Rheingold

Prelude. *Coates and Symphony Orchestra. V-9163—\$.1. [**ff\$\$]. Stokowski and the Philadelphia Orchestra. V-7796—\$.1. [**ff\$\$].*

THE ages of these recordings are, respectively, eight and thirteen years, but I find more mood and exhilaration in the older one of Coates. In all the *Rheingold* records listed below, Stokowski was apparently experimenting with an unconventional recording method, for the strings sound very well, the wood winds and brasses harsh and unresonant.

End of First Scene. *Stokowski and Philadelphia Orchestra. V-7796—\$.1. [**ff\$\$].*

SEE entry above.

Nibelungen Scene. *Stokowski and the Philadelphia Orchestra. V-7797—\$.1. [**ff\$\$].*

SEE comment under first entry.

Weiche, Wotan! *Thorborg with Victor Symphony Orchestra directed by Karl Riedel. V-17221—\$.1. [**ffff\$\$].*

*Schumann-Heink with orchestra. V-7107—\$.1. [*f\$\$]. Stokowski and the Philadelphia Orchestra. V-7797—\$.1. [**ff\$\$].*

THE fortunate appearance of Thorborg's new disk closes a gap that existed for long despite Schumann-Heink's quavery, determined interpretation. The former sings the music intelligently, and the record-

ing is excellent. I do not find an English horn suggestive of Erda in the Stokowski treatment.

Abendlich strahlt. *Leo Blech directing an ensemble with Schorr, additional vocalists, and the Berlin State Opera Orchestra. V-6788—\$.1. [*ff\$\$].*

SCHORR'S voice is audible gold in this recording, which actually begins some twenty-four measures before the point indicated by the label. Blech leads the performance with admirable breadth, but the recording is lacking in brilliance.

Entrance of the Gods. *Charles O'Connell and the Victor Symphony Orchestra. V-36234—\$.75. [***ff\$]. Coates and symphony orchestra. V-9109—\$.1. [*ff\$]. Franz von Hoesslin and the Bayreuth Festival Orchestra. C-67373—\$.1. [*ff\$\$]. Stokowski and the Philadelphia Orchestra. V-7798—\$.1. [*ff\$\$]. Siegfried Wagner and an unidentified orchestra. D-25073—\$.75. [*ff\$\$].*

SINCE so much of the effect of this music depends on the color and fidelity of the instrumental sound, my preference would be for the latest, best-sounding version, which in this case is the O'Connell. The instrumental definition is excellent, the body of sound warmly satisfying, and the conventions of the music are respected by the conductor. For a

performance of more individuality and imagery, the Coates has enduring merits, though these do not include the one of persuasive reproduction. Von Hoesslin includes the voices of the Rhinemaidens in his performance, which is an advantage, but the recording is sadly out of

balance and especially poor in string quality. Stokowski's brasses snarl rather than jubilate, and the reflecting walls of the studio diminish sonority and damp vibration. The Wagner interpretation is apparently of venerable age, for the sound is particularly wiry and unpleasant.

Die Walküre

Act I, Complete. Bruno Walter conducting the Vienna Philharmonic Orchestra, with Lauritz Melchior, Lotte Lehmann, and Emanuel List. V-Set 298—\$8.50. [**fff\$\$].

WHEN the list of participants in this performance has been absorbed, all that really needs to be added is a characterization of the recording. It has the fault of excessive vibration present in recordings from Vienna in the mid-thirties, but it also has fine mellowness of sound, great dynamic differentiation, and a splendid variety of colors. However, one is also tempted to add a few additional details: The strain on Lehmann's top voice is not to be denied, but the strength and fervor of her characterization are a cherishable heritage. Both Melchior and List match the best that may be expected of them, and Walter conducts his splendid orchestra with energy, skill, and inspiring insight.

Ein Schwert. Melchior with orchestra conducted by Walter. V-8937—\$1. [**fff\$\$]. Pistor with unidentified orchestra. D-25156—\$7.5. [*f\$\$.]

PISTOR's grating voice and the dull orchestra behind him are no match for the muscular resonance of Melchior.

Winterstürme wichen dem wonnemond. Melchior with orchestra directed by Walter. V-8937—\$1. [**fff\$\$]. Melchior with Ormandy and the Philadelphia Orchestra. V-2035—\$7.5. [**ff\$\$]. Bjorn Talén with unidentified orchestra and conductor. D-25030—\$7.5. [*f\$\$.] Carl Hartmann and Elisabeth Friedrich, with orchestra

conducted by Weissmann. D-20017-8—\$1. [**f\$\$].

THERE is a slight advantage of recording in the Melchior-Ormandy performance, but hardly enough to offset the dramatic impact supplied by Walter's conducting and the preceding dialogue between Lehmann and Melchior. Talén's voice is disagreeable and poorly reproduced, while Hartmann's leathery singing is also distasteful. To continue with the latter, his complete version of the first-act finale with Friedrich is inferior in every respect to the records in the complete set.

Du bist der Lenz. Flagstad with the Philadelphia Orchestra led by Ormandy. V-1901—\$7.5. [**ff\$\$]. Lehmann and Melchior with orchestra directed by Walter. V-15817—\$1. [**fff\$\$].

FLAGSTAD's composure and the solid metal of her voice are the principal elements of her performance, though composure is hardly the basic requirement of this scene. I am much more disposed to the extract from the complete set, listed here as designated separately in the Victor catalogue.

Siegmund heiss ich. Melchior and Lehmann. V-15817—\$1. [**fff\$\$]. Walter Widdop and Göta Ljungberg with orchestra conducted by Coates. V-9167—\$1. [*f\$\$.]

BOTH Widdop and Ljungberg are outdistanced by their parallel performers in the complete Vienna performance of the first act, and the recording of the latter is all of a decade more recent.

Act II, Complete. *Melchior, List, Lehmann, Marta Fuchs (Brünnhilde), Hans Hotter (Wotan), and Margarete Klose (Fricker)*, with Walter conducting the Vienna Philharmonic Orchestra and Bruno Seidler-Winkler conducting the Berlin State Opera Orchestra. V-Set 582—\$10.50. [**ff\$\$].

THE mystifying description above is explained by the fact that the portions of this act that involve Siegmund, Sieglinde, and Hunding were made in Vienna, the remainder of the act in Berlin. In consequence, Alfred Jerger joins them for the final scene as Wotan, with Ella Flesch instead of Fuchs as Brünnhilde. This naturally leads to some inconsistencies, but they are not serious. Walter's conducting is more personalized than Seidler-Winkler's, but the latter is well-equipped for his task. Fuchs is a very good Brünnhilde if not a great one, and both Klose and Hotter are sound exponents of the roles they assume. Not too much eloquence should be expected of the latter, however, and even less of his alternate. There is, necessarily, a variation in the recorded quality, but it never falls below excellence.

Ho-yo-to-ho. Flagstad with orchestra. V-1726—\$.75. [*ff\$\$].

THE ease and amplitude of Flagstad's singing are suggested by this recording but only in the way that a black and white suggests a Renoir painting. The reproduction lacks shade, light, and even true proportions.

Wotan Bids Brünnhilde Shield the Wäl sung. Schorr and Leider with Berlin State Opera Orchestra conducted by Blech. V-9167—\$1. [*ff\$\$].

THE distinctions in the singing of Schorr and Leider are not sufficient to outweigh the deficiencies of the recording, especially when there is an alternative of the Hotter-Fuchs realism (V-15506—\$1) available.

Fricker Scene. Schorr and Emmi Leisner

with London Symphony Orchestra directed by John Barbirolli. V-7742-3—\$2. [**ffff\$]. Thorborg with Victor Symphony Orchestra directed by Riedel. V-17221—\$1. [**ff\$\$].

TO MY ears there is more compulsion and eloquence in the seven- or eight-year-old Schorr-Leisner duet than there is in the newer one of the complete set, even though Barbirolli is far from the ideal Wagner conductor. Schorr is in fine shape, and Leisner has splendid vocal resources. Admittedly, the recording is tubby, but other considerations outweigh this one. Thorborg sings splendidly and is recorded with fine justice, but her isolation of the solo passages for Fricker does not appeal to me.

Siegmund, sieh' auf mich. Melchior, Fuchs, and the Berlin State Opera Orchestra conducted by Seidler-Winkler. V-15513-4—\$2. [**ff\$\$]. Margarete Bäumer and Pistor with orchestra directed by Weissmann. D-25265-6—\$1.50. [*f\$\$].

THOSE who cherish a recording of this scene (known as "Todesverkündigung") will find more to satisfy them in the singing of Melchior and Fuchs, despite the higher price. Bäumer has a big voice but also an unreliable one, whereas Pistor's suitability for the baritonal sections of the role is matched by his inadequacy elsewhere. Moreover the orchestra in this recording is almost inaudible.

Ride of the Valkyries. Von Hoesslin and the Bayreuth Festival Ensemble. C-67374—\$1. [**ffff\$]. Queen's Hall Orchestra conducted by Henry Wood. D-25569—\$.75. [**ff\$]. Victor Symphony Orchestra. V-26316—\$.50 [**ff\$\$]. Stokowski and the Philadelphia Orchestra. V-8542-3—\$2. [**f\$\$\$]. Coates and Symphony Orchestra. V-9163—\$1. [*f\$\$]. Reiner and the Pittsburgh Symphony Orchestra. C-11644—\$1. [**ff\$\$]. ALL of the other versions are newer than the Von Hoesslin performance,

but it remains the only one with the voice parts as specified by Wagner. Moreover the recording retains astonishing fidelity despite the prominence of the Walküren who are exceptionally able singers. Of the purely orchestral versions my inclination is to the Wood, for the brightness and power of the recording. The Stokowski treatment is too showy for my taste and not impressively recorded, whereas Coates suffers not only from bad recording but also from the contraction imposed by the use of a single side. In this category, the Reiner is the most recent representation, but the animals might well have been allowed to go the full distance. The cheap Victor disk is impressively loud but, essentially, only cheap.

Wotan's Farewell. Schorr with the Berlin State Opera Orchestra led by Blech. V-9176-7-\$2. [***ffff\$]. Stokowski and the Philadelphia Orchestra with Lawrence Tibbett. V-8543-4-5-\$3. [**f\$\$.] Philadelphia Orchestra con-

ducted by Stokowski. V-15800-\$1. [***ffff\$]. Siegfried Wagner and an unidentified orchestra. D-25207-8-\$1.50. [**f\$\$.] Sanromá, piano. V-18153-\$1. [**ffff\$].

I WOULD prefer the Schorr-Blech version even if it were necessary to stand over the amplifier with hand cupped over ear and available on alternate Tuesdays only. It is the difference between the inadequate suggestion of a superb accomplishment and the fairly distinct, unfortunately critical replica of a vastly inferior one, for Tibbett has neither the voice nor the style for this music. Of the voiceless versions, there is no contest to the Stokowski, which is marvellously rich in sound and quite judicious. The version under Siegfried Wagner is orchestral only, and inferior in all respects to those above. I cannot see the interest of a piano version of this music, but Sanromá plays it with almost visible flint and steel.

Siegfried

Representative excerpts. Melchior and Laubenthal (*Siegfrieds*), Frida Leider (*Brünnhilde*), Emil Schipper and Rudolf Bockermann (*Wanderer*), Albert Reiss (*Mime*), and Maria Olszewska (*Erda*). Leo Blech conducting the Berlin State Opera Orchestra, Albert Coates and Robert Heger conducting the London Symphony Orchestra, and Karl Alwin conducting the Vienna State Opera Orchestra. V-Set 83-\$10.50. [**ffff\$]. Melchior, Schorr (*Wanderer*), Tessmer (*Mime*), Eduard Habich (*Alberich*), with the London Symphony Orchestra conducted by Heger. V-Set 161-\$6.50. [**ffff\$]. TAKEN together, these two albums comprise a virtually complete survey of the score, but there are wheels within wheels within wheels in the values of the records. I can endorse with least hesitation the second al-

bum, which includes the Siegfried-Mime dialogue in the first act and the Wanderer-Mime question bee, the Alberich and Wanderer scene, the exchange between Siegfried and Fafner, and the Alberich-Mime scene of the second act. Schorr's voice is splendid throughout, and though the Melchior of 1932 was a less resourceful singer (especially in this role) than he has since become, he is distinctly better than he is in the other album, which sounds to me to be an earlier effort. A further deficiency of the first album, which covers the final scene of the first act, the *Waldweben* episode of the second act, and an abundant portion of the third act, is the indifferent voice of Schipper, the unpleasantness of Laubenthal's voice in the portions he sings, and the considerable variety of conductors

and orchestras that are used. However, Bockelmann is very rich and eloquent in the scene with Siegfried (V-9811), and Olszewska is an authoritative Erda. The recording of the second set is distinctly better than the first. See below for recordings of the final duet.

Nothung! Nothung! *Melchior with the Victor Symphony Orchestra conducted by Edwin McArthur. V-17725—\$1. [**ff\$\$.] Melchior with Philadelphia Orchestra conducted by Ormandy. V-2035—\$.75. [**ff\$\$.] Melchior with Albert Reiss and London Symphony Orchestra conducted by Heger. V-9805-6—\$.2. [*ff\$\$.] Pistor with unidentified orchestra. D-25129—\$.75. [*ff\$\$.] Frederick Jagel with the Philadelphia Orchestra led by Stokowski. V-14845—\$1. [*ff\$\$.]*

The first two of the three Melchior disks treat the music as a solo air, omitting the voice of Mime, which can be heard on the ten-years-older recording from the comprehensive album. However, the version with McArthur is incomparably more brilliant both in voice and orchestra than any of the others, including the one with Ormandy of only a year earlier. Pistor's voice has little resonance or ring, but he has better recording than the Decca average. Jagel's voice is strained by the music, and the "drama" is overdone by Stokowski. The disks are also marred by the annoying fade-ins and fade-outs that Stokowski was espousing at the moment.

Waldweben. *Melchior with orchestra conducted by Heger. V-9808—\$1. [*ff\$\$.] Pistor with unidentified orchestra. D-25157—\$.75. [**ff\$\$.] Von Hoesslin conducting the Bayreuth Festival Orchestra. C-67571—\$1. [**ff\$\$.] Mengelberg and the Philharmonic-Symphony Orchestra. V-7192—\$1. [*ff\$\$.] Stokowski and the Philadelphia Orchestra. V-14845-6—\$.2. [**ff\$\$.]*

Of the two versions with vocalists

I am almost tempted to recommend the one sung by Pistor, for it is slightly better recorded. Both include the voice of the Forest Bird, but the richer sound of Melchior's singing is too important a factor to disregard. None of the orchestral versions is distinguished, but there is decidedly more atmosphere and style in the Von Hoesslin performance, though it is a dozen years old. The exceptional quality of the individual musicians in the Bayreuth Orchestra is particularly apparent here.

Prelude to Act III and Fire Music. *Von Hoesslin and the Bayreuth Festival Orchestra. C-67372—\$1. [**ff\$\$.]*

VON HOESSLIN'S conducting here would be more appropriate for a Storm Troopers' March, but the recording is impressive in weight, even a little enhanced by the echoey resonance of the hall in which it was made (presumably the *Festspielhaus*).

Final duet. *Melchior and Florence Easton with the Covent Garden Orchestra conducted by Heger. V-Set 167—\$4.50. [**ffff\$\$.] Leider and Laubenthal. V-9813-4—\$.2. [*ff\$\$.] Agnes Davis and Jagel with the Philadelphia Orchestra conducted by Stokowski. V-14846-7—\$1.50. [*ff\$\$.] Bäumer and Reinmer Mitten with Weissmann and orchestra. D-25147-8—\$1.50. [*ff\$\$.]*

As a testimonial to the power and substance of Easton's artistry this recording is indeed to be treasured, especially as she had comparatively little opportunity to establish her fame in the role here. The odd sound of her German pronunciation is, of course, characteristic, but her voice rings out splendidly, and the dramatic drive of her singing communicates itself to both Melchior and Heger. The recording is a trifle edgy and unresonant, but it is otherwise thoroughly satisfying. It is in every way preferable to the abbreviated, poorly recorded version of Leider

and Laubenthal in the album mentioned earlier. Bäumer sings her music admirably, but Minten is mediocre, the orchestra not good.

Davis and Jagel are allotted a snatch of the duet to sing, which is possibly just as well. Not recommended.

Götterdämmerung

Comprehensive excerpts. *Florence Austral* (*Brünnhilde*), *Widdop* and *Laubenthal* (*Siegfried*), *Andréseen* and *List* (*Hagen*), *Desider Zador* and *Arthur Fear* (*Gunther*), *Maartje Offers* (*Waltraute*), and *Göta Ljungberg* (*Gutrune*), with *London Symphony Orchestra conducted by Coates and Collingwood*, and the *Berlin State Opera Orchestra led by Leo Blech*. V-Set 60—\$17. [*fff\$].

A good portion of the material included in this set, and what most admirers of the score will care to hear most often, is available in more recent records, as noted below. Any set that depends for its Siegfrieds on Widdop and Laubenthal is, to begin with, handicapped, though Austral's superb Brünnhilde is almost reason enough for owning the records. List and Andréseen are both excellent singers, and it is an undeniable privilege to have as much of the oath scene as is included on these records. However, there is a good deal of variation in the quality of the conducting by Coates, Blech, and Collingwood, and the recording (dating from 1929) has been left far behind by the progress in reproduction since then. The choral passages in particular sound indistinct to ears accustomed to present-day fidelity.

Opening Duet. *Melchior and Flagstad*, with McArthur conducting the *San Francisco Symphony Orchestra*. V-17729—\$1. [**fff\$]. *Margarete Bäumer and Walther Kirchhoff*, with orchestra led by unidentified conductor. D-20055-6—\$1. [*f\$]. THERE is a good deal more realism in the recent recording by Melchior and Flagstad than in either the

Bäumer-Kirchhoff version noted after it or in the Widdop-Austral effort in the album above. However, it is nevertheless much below the efficiency to be expected today, principally because of McArthur's mouselike conducting, the deadening effect of studio walls, and poor relationship between vocalists and orchestra. Yet Flagstad's voice does ring out with brilliant clarity, and Melchior is in fine form. It is difficult to determine whether McArthur's ad-libbed, audible sigh at the conclusion expresses admiration or relief. The Bäumer-Kirchhoff records contain more of the scene, but the recording and singing are equally poor.

Dawn and Rhine-Journey. *Toscanini and the Philharmonic-Symphony Orchestra*. V-14007-8—\$2. [**fff\$]. *Walter and a symphony orchestra*. C-68101—\$1. [**fff\$]. *Stokowski and the Philadelphia Orchestra*. V-7843-4—\$2. [**f\$]. *Karl Muck and Berlin State Opera Orchestra*. V-6859—\$1. [*fff\$]. *Coates and Symphony Orchestra*. V-9007—\$1. [*f\$]. *Orchestra conducted by Mörike*. D-25377—\$75. [*fff\$].

TOSCANINI's leveling drive, his electrifying energy are qualities that ennoble this music so that all other recorded interpretations sound weak beside it, except Muck's, which is only a single-sided disk and a dozen years old. In addition the former covers more of the score than is contained in the usual Humperdinck concert version, much to the gain of the listener. The orchestra plays superbly, and the recording retains enough fidelity to make the impact of the conductor's treatment felt. Walter's performance is admirable

but on decidedly another plane than those of Toscanini and Muck, while Stokowski's excesses are all too obediently executed by his magnificent orchestra. The recording is dulled a little but still persuasive. There seems no justifiable reason for retaining the Coates version in the catalogue.

Hagen's Watch. *Ludwig Weber with the London Philharmonic Orchestra conducted by Beecham.* C-69048-\$1. [**ffff\$]. *Emanuel List with an orchestra conducted by Mörike.* D-25795-\$7.5. [*ffff\$].

THE dark, bearded voice of Weber is more suitable to the brooding and malice of this music than that of List, and the recording (made at an actual performance at Covent Garden in 1936) is decidedly superior to the one by Andréén in the album which heads this section.

Waltraute Scene. *Thorborg with Victor Symphony Orchestra conducted by Riedel.* V-17222-\$1. [**ffff\$]. *Schumann-Heink.* V-7107-\$1. [*ffff\$].

THERE is a plangent, ringing vibrancy in this recording, which is quite exciting by itself, but it conveys a performance by Thorborg of stunning breadth, resonance, and dramatic power. The orchestra is finely directed by Riedel, who knows this music intimately. Schumann-Heink's performance, like her "Weiche, Wotan," has the great line, but the excerpt she chooses is hollow-sounding, the orchestra feeble.

Hagens Ruf. *Weber with the London Philharmonic Orchestra conducted by Beecham.* C-Set X83-\$2.50. [**ffff\$]. *List with chorus and orchestra under Mörike.* D-25368-25795-\$1.50. [*ffff\$].

WEBER's performance of this music (which includes, on the odd side, the disk noted above) is full of the grim humor that Wagner wrote into the score, and the orchestra per-

forms with vibrant emphasis under Beecham. List's treatment is a little jovial for the character of the scene, and the recording is limited in dynamic scope.

Prelude and Rhine-Daughters' Scene. *Max von Schillings conducting an unidentified orchestra and a trio of vocalists.* D-25215-6-\$1.50. [*ffff\$]. *Wood and the Queen's Hall Orchestra.* D-25616-7-\$1.50. [*ffff\$].

VON SCHILLINGS omits the part of Siegfried from his version, while the Wood disks transpose all the vocal writing to the orchestra. Since the recordings are both flawed, the performance in the album of excerpts retains primary position.

Mime heiss ein mürrischer Zwerg. Melchior with the London Symphony Orchestra and Chorus directed by Heger. V-7659-\$1. [**ffff\$].

ON ALL counts the Melchior performance is more realistic and expressive than the version by Laubenthal included in the album set of *Götterdämmerung* excerpts. The recording of his voice is a trifle overbright and penetrating, but the definition of parts is excellent. The incidental parts of Gunther and Hagen are present in the recording. **Siegfried's Death. Knoten and orchestra.** D-25267-\$7.5. [*ffff\$].

THERE may be some ears to which this is acceptable as "singing," but they are not mine.

Funeral Music. *Walter and symphony orchestra.* C-68044-\$1. [**ffff\$]. *Stokowski and the Philadelphia Orchestra.* V-7844-5-\$2. [**ffff\$]. *Muck and the Berlin State Opera Orchestra.* V-6860-\$1. [*ffff\$]. *Coates and symphony orchestra.* V-9049-\$1. [*ffff\$].

EVEN though the Stokowski version follows the admirable practice of Toscanini in beginning this excerpt with the music of Siegfried's "Brünnhilde! Heilige Braut," I prefer the more exalted, compassionate treatment of the main portion of the

episode by Walter. This is, of course, a judgment influenced by the age of Muck's wonderfully elegiac interpretation and the lack of a Toscanini one. The probability is, however, that his fine new version with the NBC Orchestra will soon be available. The Coates version is an extract from the album set and not listenable now.

Immolation. *Flagstad and the San Francisco Symphony Orchestralled by McArthur.* V-15841-2-\$2. [**ffff\$]. *Stokowski and the Philadelphia Orchestra with Agnes Davis, soprano.* V-7845-6-7-\$3. [**f\$\$\$]. *Nanny Larsen-Todsen with orchestra led by Weissmann.* D-25054-\$75. [*f\$\$]. *Von Schillings and an unidentified orchestra.* D-25107-\$75. [*ff\$\$\$]. *Stokowski and the Philadelphia Orchestra.* V-6625-\$1. [*ffff\$].

To THIS taste the single side of the

1927 orchestral version by Stokowski better encompasses the stride and implications of this music than any other recording (V-6625), though it is voiceless and a small portion of the whole scene. The recording is old but not without flash and incisiveness. Flagstad's impassioned, superbly muscular vocalization is constrained and impeded by the tameness of McArthur, her piano accompanist, who leads the orchestra as though he feared offending his employer—the singer. Moreover the acoustical surroundings are deadening, the orchestra a journeyman ensemble. Unfortunately it must be the recommended version, for Davis is shrill and unexciting; Larsen-Todsen manages the notes only with difficulty; and the Von Schillings effort lacks a Brünnhilde, is limited to only part of the ode, and suffers from tubby reproduction.

TANNHÄUSER

Nearly complete edition. *Karl Elmen-dorff leading the Bayreuth Festival Orchestra and Chorus with Maria Müller (Elisabeth), Ivar AndréSEN (Landgraf), Sigismund Pilinsky (Tannhäuser), Herbert Janssen (Wolfram), Ruth Jost-Arden (Venus), and Erna Berger (Ein junger Hirte).* C-Set 154-\$19. [**ffff\$].

FROM any point of view this enterprise is the most successful of any undertaken at Bayreuth of which there is evidence available. It is, in the first place, the most recent of the recordings (1930); it still sounds full and resonant, and the singers are pretty generally competent, with Müller, Berger, and Janssen as brilliantly good ones. More than this, however, the records are testimony to the effect this work can produce when the orchestra is as large as this, when the chorus has the weight and sonority of these singers, and when the preparation of the score

has been labored over with care and taste. It is especially a humbling contrast for such productions as those Americans have seen at the Metropolitan or heard broadcast from there in the last decades. The Paris version is used, and the only important omissions are in Act II, the Landgraf's address, and in Act III, the Prelude. Act I is given entire.

Overture and Bacchanale (Paris Version). *Stokowski and the Philadelphia Orchestra with women's chorus.* V-15310-1-2-\$3. [***ffff\$]. *Coates and a symphony orchestra.* V-Set G18-\$2.50. [*ffff\$].

HERE is a Stokowski performance in every respect exceptional, immaculately performed by the splendid orchestra, recorded with luminous fidelity, and conducted with a high sense of dramatic suitability and musical understanding. There are some exaggerations in the Bacchanale that his earlier version did not possess, but this one is infinitely

better reproduced and includes the choir of sirens as specified by Wagner. The Coates version is rather plodding, and the recording is not appraisable in the same terms as the Stokowski. Moreover, the sirens in this Venusberg sing in English.

Overture only. *Beecham and the London Philharmonic Orchestra.* C-Set X123—\$2.50. [***ff\$\$.] *Mengelberg and the Amsterdam Concertgebouw Orchestra.* D-25108-9—\$1.50. [*ff\$\$.] *The same.* C-Set X27—\$2.50. [*ff\$\$.] Beecham does not blaze as Stokowski does, which I find preferable for a concert treatment of the overture alone. There is also fine mellow ness in the recording and excellent instrumental detail. Those who esteem the changes that Wagner made for the Paris production will find more consistency of approach and recorded sound in the Stokowski. The two Mengelberg versions appear identical to me, but both are the product of outmoded recording processes. Those who care for his treatment will find the cheaper pressing as listenable, save for noisier surfaces.

Bacchanale only. *Reiner and the Pittsburgh Symphony Orchestra.* C-Set X193—\$2.50. [*ff\$\$.].

ONE is inclined to exculpate Reiner from some of the faults of this re-production because of the muffled, indistinct recording, but it is obvious, too, that Reiner is fond of whipping up tempos just to prove how fast a passage may be played (inaccurately, too), and distributing accents in odd places. I cannot see it as an improvement on the performances noted above.

Hymn to Venus. *Melchior and the Victor Symphony Orchestra conducted by McArthur.* V-17726—\$1. [*ff\$\$.].

IN HIS performances Melchior has rarely sounded at ease in this episode, and the recording is not an exception. The music lies too high

for him, and the sounds he produces are thoroughly unpleasant. However, the recording is excellent, the orchestra first-rate.

Herd Boy's Song and Pilgrims' Chorus. *Else Knepel, soprano, Hans Clemens, tenor, and unidentified chorus and orchestra.* D-25138—\$.75. [**f\$\$.].

THE choral singing here is finely modulated, but both singers are mediocre (Clemens did not attain such roles as Tannhäuser during his Metropolitan career, though he was a fine David).

Dich, teure Halle. Maria Müller with Bayreuth Ensemble. C-9131—\$.1. [*fff\$\$.]. *Lehmann with unidentified orchestra.* D-20283—\$.50. [*fff\$\$.]. *Traubel with orchestra directed by O'Connell.* V-17268—\$.1. [*fff\$\$.]. *Flagstad with orchestra directed by Hans Lange.* V-14181—\$.1. [*ff\$\$.]. *Rethberg with Berlin State Opera Orchestra.* V-6831—\$.1. [*f\$\$.]. *Margarete Bäumer.* D-25120—\$.75. [**f\$\$.].

MÜLLER's voice and the reproduction of it retain their mingled power and expressiveness for me, though at least three of the versions above are newer. The grandiose sweep of the orchestra behind her is still more imposing than the newest recording, by Traubel, which is loud and vigorous but not intense. Flagstad's voice is cramped by the blasting studio recording, and the orchestra under her (Lange merely beats time) is far too small. Lehmann is given a place of honor beside Müller because hers is the one performance among these which truly embodies the exaltation of Elisabeth, if one can tolerate the shrill recording. The Bäumer version is conventional, the recording boomy, whereas Rethberg's dates to 1928.

Entrance of the Guests. *Elmendorff and the Bayreuth Ensemble.* C-69000—\$.1. [*fff\$\$.]. *Berlin State Opera Chorus and Orchestra under Blech.* V-9161—\$.1. [*ff\$\$.]. *Fiedler and*

the Boston "Pops" Orchestra. V-12448—\$1. [***ff\$\$.] *Beecham and the London Philharmonic Orchestra.* C-69327—\$1. [**ff\$\$.]. *Stock and the Chicago Symphony Orchestra.* V-7386—\$1. [*f\$\$.].

FOR magnitude and impressiveness no other recording is likely to challenge this excerpt under Elmendorff from the Bayreuth set until another production on that scale is organized. The orchestra plays with exceptional rhythm, and the choral singing is fairly overwhelming. The chorus under Blech sings well, but the recording is brassy. Of the versions for orchestra alone (of the march itself), there is little advantage for either Fiedler or Beecham. Both are played with fine power, and both are included on the final side of Wagner overtures: the first on the Boston "Pops" *Rienzi*, the second on the *Dutchman*. As for the Stock, his guests would have to run, not walk, to the nearest chair to keep time with the music.

Blick' ich umher. Gerhard Hüsch with orchestra conducted by Weissmann. D-25443—\$.75. [**fff\$\$.]. *Schorr with New Symphony Orchestra under Coates.* V-7426—\$1. [**ff\$\$.].

EITHER of these would satisfy me wholly were there no competitive version, but I find Hüsch's lyric suavity quite irresistible. The orchestra behind him is not so large as the one with Schorr, but the balance is excellent, the quality of sound fine. It is a buy at the price. I find a little more active artistry in both performances than in Janssen's on C-67907 (\$1), though the orchestra (Bayreuth) with him is splendid.

Zurück von ihm! Müller with the Bayreuth Ensemble. C-9131—\$1. [**ff\$\$.]. *Bäumer with unidentified orchestra.* D-25120—\$.75. [*ff\$\$.].

THOUGH Müller has hard going in the latter stages of this scene, there is little challenge in the unsteady voice of Bäumer. When she controls

it properly it is capable of truly beautiful effects. The recording is endurable but echoey.

Ich fleh' für ihn. Emmy Bettendorf with choral ensemble and orchestra. D-25324—\$.75. [**ff\$\$.].

I WOULD not suggest the substitution of this disk for the one in the Bayreuth edition, but it is, on its own, a highly interesting record. Though no conductor is credited, the mood of the scene is lofty indeed, and Bettendorf's voice has lovely texture. Also, for once, the recording of her voice is better than fair. Both chorus and orchestra are what they should be.

Prelude, Act III. Stokowski and the Philadelphia Orchestra. V-15313-4—\$1.50. [***ff\$\$.]. *Felix Weingartner and the Paris Conservatory Orchestra.* C-69793—\$1. [**ff\$\$.]. *Weissmann and an unidentified orchestra.* D-25095—\$.75. [*f\$\$.].

THIS omission from the Bayreuth set can be supplied by either the Stokowski or Weingartner disks, though the former is noted as "an arrangement" by the conductor himself. Since the music included in the printed opera score is a third less than the amount composed by Wagner, the probability is that Stokowski has gone back to the original and made the juncture himself. In any case he has finer men at his disposal than Weingartner, and the recording of them has exceptional fullness.

Wohl wüsst' ich. Hüsch with unidentified orchestra conducted by Weissmann. D-25106—\$.75. [**fff\$\$.].

THE incidental vocal parts of the chorus are omitted from this version, but Hüsch's singing of the solo itself can be commended with enthusiasm.

Pilgrims' Chorus. Bayreuth Ensemble. C-67910—\$1. [**fff\$\$.]. *Paul Kerby conducting the Vienna State Opera Chorus.* C-7271—\$1. [**ff\$\$.]. *Blech and the Berlin State Opera Chorus.* V-9161—\$1. [*f\$\$.].

NEITHER of the separate versions can match the breadth and dynamic range of the record noted above from the Bayreuth set, though it is necessary to have the following record also to keep the thread intact. For the mere "Pilgrims' Chorus" itself the Kerby version is preferable, for the Blech dissolves into an ending that is not authentic in sound.

Elisabeths Gebet. *Müller and the Bayreuth Ensemble.* C-67911-12—\$2. [**fff\$\$.] *Lehmann with orchestra.* D-20283—\$.50. [*fff\$\$.] *Flagstad with orchestra directed by Lange.* V-8920—\$.1. [*fff\$\$.] *Jeritza.* V-6694—\$.1. [*f\$\$.].

THOUGH the sequence of sides in the Bayreuth set makes it necessary to buy both the numbers cited above to obtain the full prayer as sung by Müller, it is about the only choice the purchaser has. Flagstad's voice is badly served by the reproduction here, and the orchestra is parsimonious. The most devotional feeling is to be found in Lehmann's abbreviated performance, but the orchestra is shockingly feeble, the balance very bad. Jeritza sings with pinched tones and an abundant lack of true understanding.

O du mein holder Abendstern. *Hüsch with orchestra directed by Weissmann.* D-25106—\$.75. [*ffff\$\$.] *Tibbett.* V-8452—\$.1. [*ff\$\$.] *Janssen and the Bayreuth Ensemble.* C-67912—\$.1. [***fff\$\$.] *John Charles Thomas.* V-7605—\$.1. [*f\$\$.] *Marcel Journet.* V-1274—\$.75. [*f\$\$.] *Nelson Eddy with orchestra.* C-71189—\$.1. [*ff\$\$.] *Kipnis.* C-7280—\$.1. [**ff\$\$.].

THE tenorish quality of Hüsch's upper register, the nobility of his art as a whole are elements of a performance even more creditable than the good one by Janssen in the Bayreuth album. To be sure, it cannot compare either as ensemble performance or recording, but it is vocally splendid. This may also be said of Tibbett, whose remarkably luscious voice is better reproduced than Hüsch's. However, his style is hardly so authentic. Thomas makes a Sunday-evening concert piece out of his version, which is also poorly recorded. I admire the passion and nobility of Journet, though they are expressed in Italian, by means of a throbby voice and antiquated reproduction. Eddy's version in English is—Eddy's version in English. It is also a remarkably bad recording. I have left the Kipnis to the last, for it is a special case of exceptional understanding and stylistic sense combating music wholly unsuited to the timbre and character of his voice.

Rom' Erzählung. *Melchior and the London Symphony Orchestra directed by Coates.* V-9707—\$.1. [**ffff\$\$.] *Melchior and the Victor Symphony Orchestra directed by McArthur.* V-17727—\$.1. [***fff\$\$.].

THOUGH the Melchior of today (as represented on the second disk) is a more eloquent singer than the Melchior of a decade ago, I prefer the second disk, for the greater lyricism in the sound, the freer production of the upper tones. But McArthur's orchestra is particularly well-reproduced.

TRISTAN UND ISOLDE

Comprehensive excerpts. *Karl Elmen-dorff conducting the Bayreuth Festival Orchestra, with Nanny Larsen-Todsen (Isolde), Gunnar Graarud (Tristan), Anny Helm (Brangäne), Rudolf Bockelmann (Kurwenal), Hans Beer (Shepherd), and Ivar*

Andréseen. C-Set 101—\$20. [**f\$\$.]. ASIDE from the magnificent Kurwenal of Bockelmann and the remarkably beautiful playing of the orchestra, this performance offers little that is truly distinguished. The recording of such episodes as the

preludes to Acts I and III remains remarkably good, though Coolidge was President when these records were new, in 1928. In all the sections with voice, however, the singers are much too close to the microphone. Another unfortunate fact is the skimpy representation of the third act, though the first and second acts are substantially complete. However, there could be nothing other than harsh words for Tristan's raving when voiced by Graarud, who is a quavery, lifeless, unmusical singer. Larsen-Todsen and Helm are both indifferent vocalists, and AndréSEN is a prosaic Marke. *Prelude. Furtwängler and the Berlin Philharmonic Orchestra. V-Set 653—\$2.50. [***fff\$\$]. Stokowski and the Philadelphia Orchestra. V-15202-3—\$2.* [**f\$\$].

DESPITE the limited range of choice there is such exceptional advantage in the Furtwängler performance and recording that one can scarcely conceive of a superior for it at the present time, short of a Toscanini recording. He plays the music with exceptional dignity and yet with blossoming passion that finds its response in the skill of the fine orchestra. The Stokowski is erratic in tempo and overstressed, the sound of his orchestra tight and unresonant.

*Vor einem Kahn. Bäumer. D-25338—\$75. [*fff\$].*

THERE is a good deal of lovely sound in Bäumer's singing of this narrative and much subtlety in her phrasing of the music. However, the surfaces are poor, and the low orchestral strings are hardly audible.

*Prelude, Act II: Entrance of Tristan. Max von Schillings and unidentified orchestra. D-25191—\$75. [**f\$\$].*

VOICES are omitted from this treatment by Von Schillings, who was a conductor of individuality and forcefulness. There is abundant resonating space in the hall where the re-

cording was made, but the orchestral sound thins out at top and bottom.

*Isolde! Tristan! Melchior and Leider with the London Symphony Orchestra conducted by Coates. V-7273-4—\$2. [**fff\$\$]. Melchior and Flagstad with McArthur conducting the San Francisco Orchestra. V-Set 671—\$2.50. [**fff\$\$]. Stokowski and the All-American Youth Orchestra. C-Set 427—\$3.50. [*f\$\$]. Stokowski and the Philadelphia Orchestra. V-15203-4-5—\$3. [*f\$\$]. Von Schillings and an unidentified orchestra. D-25149—\$75. [*f\$\$].*

NONE of these covers exactly the same portion of the love-duet, but the most desirable of the two vocal versions, that by Melchior and Leider, begins with the words cited above, after Coates's precipitous, distorted treatment of the entrance music. However, the singing of Melchior on these disks is magnificent, and Leider is a far more tender, impassioned Isolde than the Flagstad of the other set. Considering the sad unbalance of the newer recording and the spineless conducting of McArthur, there is better value, more authenticity in the older disks. A curiosity of them is that the first disk credits the London Symphony, the second the Berlin State Opera Orchestra for the playing under Coates. Presumably the first is right. I can see no virtue in the orchestral orgies, especially in the Stokowski-Philadelphia, which runs separated passages together. It is still a better job of recording than the toneless, flat-sounding reproduction of the Youth Orchestra, in which the strings are Kostelanetzed unmercifully. The arrangement by Von Schillings is more tasteful, but the recording is poor.

*Einsam wachend. Thorborg with Victor Symphony Orchestra conducted by Riedel. V-17223—\$1. [***fff\$\$].*

THORBORG'S voice floats the music with superbly sustained tone, man-

aging the long phrases brilliantly. The orchestra with her is splendid, Riedel's conducting highly efficient. As in other excerpts from this volume (V-Set 707), the recording is first-rate.

Tatest du's wirklich? Andrésen with unidentified orchestra. D-25442—\$.75. [*fff\$].

THE richness of Andrésen's vocal material is not utilized by him with anything like the imagination and subtlety this episode demands. Unfortunately, too, the orchestral part is treated as an accompaniment.

Act III, Nearly Complete. Göta Ljungberg (*Isolde*), Walter Widdop (*Tristan*), Genia Guszalewicz (*Brangäne*), Kennedy McKenna (*Shepherd*), Howard Fry and Eduard Habich (*Kurwenal*), and Ivar Andrésen (*Marke*), with Albert Coates conducting the London Symphony Orchestra and Leo Blech directing the Berlin State Opera Orchestra. V-Set 41—\$.50. [*fff\$]. THERE is not much to be said for the recording of this act, which is complete save for the omission of the Shepherd's piping and some thirty pages later in the act. Widdop is an energetic, intelligent artist, but his voice is insufficient in quality and volume to cope with the needs of this act. Ljungberg's voice distresses me by its lack of focus and control, while the Kurwenals are workaday. The recording is hardly older than the Bayreuth album, but the astonishing merit of the later accomplishment can best be measured by the span between them now.

Prelude, Act III. Weingartner and the Orchestra of the Paris Conservatory. C-69805—\$.1. [****ffff\$].

THE catalogue of Wagner recordings by Weingartner is not long, but it must be recognized that he has selected what is suitable for his feeling with unerring judgment. In the present instance his conducting is compassionate, expressive, and il-

luminating all at once, aided by recording of excellent breadth and vividness. The solo *Cor Anglais* player is first-rate.

Liebestod. *Leider with orchestra conducted by Barbirolli.* V-7523—\$.1. [*ffff\$]. *Flagstad with orchestra conducted by Hans Lange.* V-8859—\$.1. [*ffff\$]. *Flagstad with San Francisco Orchestra conducted by McArthur.* V-15840—\$.1. [*ffff\$]. *Seinemeyer.* D-25442—\$.75. [*ffff\$]. *Lehmann.* D-25807—\$.75. *Jeritza.* V-26567—\$.50. [*f\$\$\$].

TO SAY that Leider has the vocal resources at her command of a Flagstad would be absurd, but the force and compulsion of her singing here are closer to the essence of Wagner than either of the two Flagstad performances. The first of them, though acknowledged to be unsatisfactory by the appearance of a replacement from the same company, is actually less distorted and out of balance than the new one, in which the singer's voice is virtually in the ear of the listener. Moreover the excessively slow tempo seems an affectation to me, more pronounced on the newer disk also. Seinemeyer, Lehmann, and Jeritza are all unsuited, by vocal limitations, for the role of Isolde, and all the recordings are mechanically poor. However, the one of Jeritza is so bad it is a sheer delight.

Liebestod (orchestral versions). *Furtwängler and the Berlin Philharmonic Orchestra.* V-Set 653—\$.2.50. [***ffff\$]. *Stokowski and the Philadelphia Orchestra.* V-15205-6—\$.1.50. [*f\$\$]. *Hertz and the San Francisco Orchestra.* V-1169—\$.75. [*f\$\$].

FURTWÄNGLER's marvelously studied, beautifully controlled performance is a proper complement to his direction of the Prelude, which shares an album with this. Its sobriety and intensity are a particular mockery of Stokowski's journalistic eroticism, which reaches a height of tasteless-

ness in the crashing finale (borrowed from the second act) he substitutes for Wagner's assuaging one.

The Hertz version should have been dropped from the catalogue long ago.

ORCHESTRAL WORKS

*Faust Ouvertüre, eine. Beecham and the London Philharmonic Orchestra. C-Set X63—\$2.50. [**ffff\$]. Coates and the London Symphony Orchestra. V-9734—\$1. [*ff\$].*

ALL the values in the Beecham effort—musicianship, dramatic point of view, quality of orchestral performance, and, above all, recorded fidelity—are on a plane remote from those of the old, plodding Coates performance. There is rousing solidity in the sound of the orchestra, a remarkable range of sonority through the span of the ensemble.

*Siegfried Idyll. Bruno Walter and the Vienna Philharmonic Orchestra. V-36319-20—\$1.50. [***fff\$]. Weingartner and the London Philharmonic Orchestra. C-Set X139—\$2.50. [**ff\$]. Toscanini and the Philharmonic-Symphony Orchestra. V-14009-10—\$2. [**ff\$]. Muck and the Berlin State Opera Orchestra. V-7381-2—\$2. [*fff\$]. Selmar Meyrowitz and the Orchestre Philharmonique of Paris. C-Set X73—\$2.50. [**ff\$]. Bruno Walter and unidentified orchestra. C-Set X26—\$2.50. [*ff\$].*

HERE is the most unsuspectable bargain in the whole range of this volume—a superb performance by Bruno Walter and the Vienna Philharmonic Orchestra, which is ac-

tually the latest recording in this group and also the cheapest! How this pair of records happened to find its way into the Black Label catalogue is an interesting tale that may some day find its way into my memoirs. There is a round, full clarity in the sound of Walter's orchestra, which he manipulates with splendid warmth of feeling and rich comprehension. Weingartner's treatment is also a sensitive accomplishment, but it tends to move a little slowly. The contrary is true of the Toscanini, which is electrical and vibrant, like all his Wagner, but too much so here. Moreover, the spaces of Carnegie Hall make his recording anything but an intimate experience. To my taste the most perfectly proportioned estimate of this score is Muck's, for it is loving and truehearted, a model of passionate devotion. But the recording is only able to suggest the experience it must have been to hear this conception in the conductor's prime. I can find no qualities other than routine ones in the performance of Meyrowitz, certainly none to carry weight against interpretations of the quality discussed above. The first mentioned cheaper Walter set is far superior to the one which still lingers in the Columbia catalogue.

SONGS

*Schmerzen und Träume. Leider with orchestra conducted by Barbirolli. V-7708—\$1. [*ff\$]. Lehmann with orchestra. D-20284—\$.50. [*ff\$].*

BOTH of these fine artists are qualified to do sufficing justice to these songs, but each is hampered by inferior recording. Leider has an or-

chestra of appropriate size, but Barbirolli's beat here is mathematical and unstimulating. Lehmann sings with a voice of melting appeal and loveliness, but the orchestra with her can best be described as threadbare.

WALDTEUFEL, EMIL

There are more Waldteufel waltzes available in this country than are listed below, but the selection embraces the more ambitious recordings, which have elements subject to critical judgment.

Danube Waves. Fiedler and the Boston "Pops" Orchestra. V-12510-\$1. [**ff\$\$.]

ACTUALLY this opus is by Ivanovici, though it is usually credited to Waldteufel, who merely orchestrated it. There is not much that Fiedler can do about increasing the interest of its lugubrious patterns.

The tone of the orchestra is uncommonly penetrating in this recording.

España Waltz. Weissmann and an unidentified orchestra. D-25126-\$75. [**ffff\$\$.] Fiedler and the Boston "Pops" Orchestra. V-4461-\$75. [**ff\$\$.]

To JUDGE from this performance and the one below, Weissmann may be accepted as that rarest of birds, a Waldteufel specialist. His orchestra is not in the class of the Boston "Pops," but it plays with fine zest and more dynamics than Weissmann usually obtains. Fiedler merely plays

the score with conventional emphasis, and the recorded sound is harsh. Estudiantina. Weissmann and an unidentified orchestra. D-25126-\$75. [**ff\$\$.]. Rosario Bourdon and the International Concert Orchestra. V-35798-\$75. [*f\$\$.].

The effort of Bourdon and his high-sounding (literary), ill-sounding (musical) ensemble is badly reproduced and no more than a routine playing of the notes. The Weissmann is no model of high fidelity, but it is played with fine spirit and accentuation.

Skaters' Waltz. Fiedler and the Boston "Pops" Orchestra. V-4396-\$75. [**fff\$\$.]. Bourdon and the International Concert Orchestra. V-35798-\$75. [*ff\$\$.]. Kerby and the Vienna Symphony Orchestra. C-260-\$75. [*f\$\$.].

THE fine Straussian introduction to this waltz appears only on the Fiedler disk, which uses both sides of the ten-inch surface for a spirited, zestful performance of real "Pops" quality. The recording is sonorous and properly balanced. There are no merits, comparable or otherwise, in the other versions listed above.

WALTON, WILLIAM

CONCERTO

For Viola and Orchestra. Frederick Riddle, viola, with the London Symphony Orchestra conducted by the composer. D-Set 8-\$3.50. [**ff\$\$.]. UNFORTUNATELY the domestic surfaces of this album are a sad travesty of those that were heard when the work circulated in its original imported form. However, if you can endure the persistent hiss

of the surfaces, the art of Riddle can be esteemed at its proper worth under the urging of the composer, who conducts. Riddle's tone is more violinistic than "viola-istic," but he plays with conviction and thorough technical discipline. The bass is somewhat overprominent in this recording.

ORCHESTRAL WORKS

Façade. Edith Sitwell and Constant Lambert, narrators, with Chamber Orchestra. D-25632-3-\$1.50. [**ffff\$].

IN CONTRAST to the disks noted below, these include the passionately unimportant text for which Walton wrote his skillful, humorous music. It is delivered, alternately, by Edith Sitwell and Lambert, precisely co-ordinated with Walton's musical setting. On the whole it is a more atmospheric, interesting experience than the excerpts utilized by Walton for the purely orchestral suites. The orchestral playing is animated, the recording good.

Façade Suites. London Philharmonic Orchestra conducted by the composer. V-12034-5-12532-\$3. [**ffff\$]. Orchestre Raymonde under Goehr. C-69834-\$1. [**ffff\$].

THE first pair of records contains the "Valse," "Paso-Doble," "Tango," "Fanfare," "Polka," "Yodeling Song," "Scotch Rhapsody," "Tarant-

tella," "Popular Song," and "Country Dance"; the next disk finishes the excerpts (noted as "Suite No. 2") with "Noche Espagnole" and "Old Sir Faulk." Walton's conducting in both instances is admirably incisive and poised, more than a little above that which may be feared from a composer-conductor. The recording is not only brilliant; it is also listenable. On the Goehr disk a medley has been made of four dances, but I do not find the recording or performance more desirable than those in the authentic records of the composer.

Siesta. London Philharmonic Orchestra conducted by the composer. V-12532-\$1. [**ffff\$].

WALTON's calm, untroubled conducting suggests how aptly the brief episode has been named. The record is distinguished by the particularly vivid reproduction of the solo wood winds, who play extremely well.

MARCH

Crown Imperial. Boult conducting the BBC Orchestra. V-12031-\$1. [**ffff\$].

THE fine flourish of the early section is broadly realized by Boult, but it would appear that he did not find

the remainder of the march (written for the coronation of George and Elizabeth) any more stimulating than it sounds to the listener. The recording is sharp-edged and over-amplified.

OVERTURE

Portsmouth Point. New English Symphony Orchestra conducted by Anthony Bernard. D-20180-\$50. [**ffff\$].

I LIKE the emphatic vigor of Bernard's conducting as well as the

bustle of activity he imparts to the music, but I cannot endorse the flat, unresonant recording. However, at the modest price it is a reasonable investment.

SYMPHONY

No. 1. Sir Hamilton Harty directing the London Symphony Orchestra. D-25600-5-\$4.50. [**ffff\$].

HARTY's estimate of this work, the strong-striding vigor of his conducting and the human compassion he pours into the score have their returns in the effect it exercises on the listener. One would hardly need

more than this work to realize the era in which Walton lived, but I find the Sibelian derivations more suggestive of his future than condemnatory of his present. Unfortunately the power and realism of the recording are minimized by the noisy surfaces.

WARLOCK, PETER

Corpus Christi. BBC Chorus directed by Leslie Woodgate. D-25630—\$.75. [**ff\$\$.]

Cornish Christmas Carol, a. BBC Chorus directed by Leslie Woodgate. D-25630—\$.75. [**ff\$\$.]

FOR whatever causes, the second of these carols is a far finer performance and reproduction than the first, though they share the same disk and are a product of the same ensemble. The second, in fact, is a richly satisfying accomplishment that one could not want bettered.

Fox, the; Sleep. Parry Jones, tenor, with piano. C-318—\$.75. [*f\$\$.]

FOR the quality of Jones's singing of these two songs the price seems more than a little excessive. His is a wobbly tenor without timbre or expressiveness.

Capriol Suite. Constant Lambert directing his string orchestra. V-13497—\$.1. [**ff\$\$.] Joseph Szigeti, violin, and piano. C-17074—\$.75. [**ff\$\$.]

LAMBERT offers, in the original set-

ting for strings, the following: "Basse-Danse," "Pavane," "Tordan," "Bransles," "Pièds-en-l'air," and "Mattachins." Szigeti's own arrangement for solo violin includes the first, second, and last of these. The full body of strings is more explicitly suited to the composer's needs than the single instrument of Szigeti, though he plays with fine enthusiasm and understanding. The sound of Lambert's ensemble is more than a little rough, a consequence of his muscular approach to the score.

Serenade (For Sixtieth Birthday of Delius). Constant Lambert and His String Orchestra. V-13554—\$.1. [**fff\$\$.]

I WOULD not know, from this music, whether Delius was fifty or sixty years old when he was thus honored, but it is a touching and appropriate tribute. Lambert conducts its modal patterns with enthusiasm and an obvious affection for all those involved—Warlock, "Heseltine," and Delius.

WEBER, CARL MARIA VON

CONCERTOS

Concertino for Clarinet and Orchestra. Reginald Kell, clarinet, and an orchestra conducted by Walter Goehr. C-69869—\$.1. [**fff\$\$.]

THE qualities that have made Kell esteemed as the foremost exponent of his instrument now recording are beautifully employed in this work, especially his luscious tone and constantly careful supervision of it. Style and warmth are inseparably blended in his performance, which is supported by fine orchestral playing under Goehr's direction. The recording is excellent.

Konzertstück in F minor. Robert Casadesus, piano, with orchestra conducted by Eugène Bigot. C-Set X59—\$.250. [**fff\$\$.]

FOR such music as this, Casadesus combines in almost ideal proportions the traits of facility and refinement demanded by the score. I would prefer a slightly more personalized treatment of the introductory slow section, but Casadesus plays the display passages with marvelous dash and certainty. Bigot's orchestra is the proper size for the score, and the recording of it is very good.

OPERAS

ABU HASSAN

Overture. *Max von Schillings and an unidentified orchestra.* D-25099—\$.75. [**ffff\$]. *Harty and the Hallé Orchestra.* C-68507—\$.1. [**ffff\$]. THAT Von Schillings' performance earns a preference here is due entirely to the rush and forcefulness of his feeling for the music, which

asserts itself despite an indifferent job of recording. There is delightful spirit in the Harty performance, which is also better recorded, but those who cherish a truly virtuoso interpretation will want to investigate the performance by Von Schillings.

EURYANTHE

Overture. *Adrian Boult and the BBC Orchestra.* V-12037—\$.1. [**ffff\$]. *Von Schillings and an unidentified orchestra.* D-25098-9—\$.1.50. [**ffff\$]. *Stock and the Chicago Symphony Orchestra.* C-11179—\$.1. [*f\$\$.]. *Mengelberg and the Concertgebouw Orchestra of Amsterdam.* C-68069—\$.1. [*f\$\$].

NONE of these is a recording I should care to turn to for a definitive exposition of the music, for Boult's generally well-recorded performance is inexplicably hurried at some points and curiously retarded in others. I have more admiration for the

breadth and solidity of Von Schillings' treatment but not for the reproduction of it. Of all these the newest version is the Stock, which is sadly botched, as recording, and a thoroughly uninteresting interpretation. As for the Mengelberg, it is an almost cruel evidence of the deterioration of that conductor at the end of his New York career, when no effect was too extreme, no divergence from custom too unjustified, so long as it passed for individuality. The recording is badly blurred and indistinct.

DER FREISCHÜTZ

Overture. *Beecham and the London Philharmonic Orchestra.* C-68986—\$.1. [**ffff\$]. *Fiedler and the Boston "Pops" Orchestra.* V-12040—\$.1. [**ffff\$]. *Hertz and the San Francisco Orchestra.* V-6705—\$.1. [**ffff\$]. *Gustav Brecher and an unidentified orchestra.* D-25348-9—\$.1.50. [**ffff\$]. *Weissmann and an unidentified orchestra.* D-25151—\$.75. [*f\$\$.].

THE superb romantic feeling of Beecham, his care for the detail of the score are elements beyond any to be found in the alternative performances. This does not take into account the sheer skill of the orchestra or its full-bodied reproduction, both of which are superior to either the Fiedler or Hertz performances. Fiedler has the advantage of better musicians and brighter recording than Hertz. In addition the strings of

the Hertz orchestra are much inferior to the Bostonians'. Brecher's erratic conducting (strange things happen after the well-phrased introductory section) is better recorded than the Weissmann, which is faint praise indeed.

Leise, leise. *Lehmann with orchestra.* D-29007—\$.1. [**ffff\$\$.]. *Maria Jeritza with orchestra.* V-6588—\$.1. [*f\$\$.].

THOUGH this is one of the finest Lehmann performances on records, I can see no justification for the extra price that is asked for it. Certainly the recording is only a suggestion of the eloquence and individuality that the singer mustered for the performance. Despite the strained vocal production in the latter portions of the scene and the poor recording, this remains a criterion for the music. Jeritza's

voice sounds quite well at points, though the conception of the music is remarkably immature. The orchest-

tra (string sextet and brass quartet) is reproduced no better than it deserves to be.

OBERON

*Overture. Beecham and the London Philharmonic Orchestra. C-69410—\$1. [**ffff\$]. Fiedler and the Boston "Pops" Orchestra. V-12043—\$1.*

*[**ff\$\$. Mengelberg and the Concertgebouw Orchestra of Amsterdam. D-25522-3—\$1.50. [*f\$\$. The same. C-Set X34—\$2.50. [*f\$\$.]*

OUT of his study of this score Beecham has evolved a conception of such fantasy and attractiveness as to futilize comparisons. Moreover it is executed with unrelenting virtuosity by the orchestra and is brilliantly recorded. There are merits of many sorts in the Fiedler interpretation, but the lovely string tone of the orchestra, the excellence of the individual wind soloists do not add

to the Beecham total. Both Mengelberg performances sound identical to me. I cannot believe the Columbia surfaces are worth a dollar more.

*Ozean, du Ungeheuer! Flagstad with the Philadelphia Orchestra directed by Ormandy. V-15244—\$1. [***ffff\$]. Lehmann with orchestra directed by Fritz Zweig. D-29014—\$1. [**ff\$\$. Bettendorf with orchestra. D-25090—\$75. [*f\$\$.]*

FLAGSTAD's superlative vocal strength, the support of the Philadelphia Orchestra, and the amplitude of the recording add to an irresistible value. Lehmann's impassioned singing is indifferently reproduced (and overpriced), while Bettendorf's voice has no validity in this music.

ORCHESTRAL WORKS

*Jubilee Overture, opus 59. Weissmann and an unidentified orchestra. D-25083—\$75. [*ff\$\$.]*

I SHOULD scarcely call these strings silky, but they are directed with firmness and good understanding.

*Preciosa Overture. Weissmann and an unidentified orchestra. D-25143—\$75. [*ff\$\$.]*

SEE entry above.

PIANO WORKS

*Invitation to the Dance. Ignaz Friedman, piano. C-68920—\$1. [**f\$\$. Benno Moïséivitch, piano. V-18050—\$1. [**f\$\$. Miliza Korjus, soprano, and orchestra. V-12829—\$1. [*f\$\$. Toscanini and the BBC Orchestra. V-15192—\$1. [**ff\$\$. Stokowski and the Philadelphia Orchestra. V-15189—\$1. [*f\$\$. Stokowski and the All-American Youth Orchestra. C-11481—\$1. [**f\$\$.]*

AMONG all of these only the Friedman version is faithful to the intentions of the composer, and the fealty is nominal rather than factual. I do not care for his fussy, exhibitionistic "expressiveness," and the violations

of Weber's spirit are numerous and flagrant. Even worse is the ornate, absurdly distorted version (by Tauzig) that is the object of some glittering piano-playing by Moïséivitch. I do not condemn his skill, but the taste that permits him to espouse this version is thoroughly questionable. None of the orchestral versions appeals to me, for the Toscanini is brusque and unrhythmic, both Stokowskis overstressed and distorted, the Weissmann a noisy apology for a reproduction. In addition Stokowski's re-orchestration of Berlioz' orchestration (credited in the second instance) is specious and unstylistic.

SONATAS

No. 2 in A flat. *Alfred Cortot. V-Set 703—\$3.50. [**fff\$\$].*

THOSE who would know what true Weber style is should consult this recording, with its superb tonal variety, its flexible pattern of accents, its wholly natural ebb and flow of pace. There is fine tonal fidelity in the recording, a beautiful restatement of the effects projected by Cortot.

No. 3 in D minor. *Joseph Szigeti, violin. C-68922—\$1. [**ff\$\$].*

THE transcriptions of the "Chant Russe" and "Rondo" are Szigeti's own. He plays them with splendid spirit and (particularly in the Rondo) a warm sense of the composer's personality. The recording is good.

WORKS FOR PIANO AND VIOLONCELLO

Adagio and Rondo. *Gregor Piatigorsky, cello. V-8995—\$1. [**ff\$\$].*

AIDED by Ivor Newton's fine piano-playing Piatigorsky does a remarkable job of this transcription by himself. These excerpts from the A major violin and piano sonata of Weber are played with broad, eloquent tone and impeccable musicality.

Andantino. *Feuermann. C-69083—\$1. [**ffff\$\$.]*

THERE is, remarkably enough, a rasp from Feuermann in this performance. However, the other measures of the work are played with superb fluency, lovely tone, and impeccable musical feeling. Ivor Newton is the expressive pianist.

SONGS

Wiegenlied. *Lehmann with instrumental trio. D-20378—\$.50. [*ff\$\$].*

THE intentions of Lehmann are ad-

mirable, but she has little aid from the engineers in the execution of them.

WEELEKES, THOMAS

Fantasy for a Chest of Viols. *Dolmetsch Ensemble. C-5714—\$.75. [**ff\$\$].*

THE tonal thinness of this recording does not appeal to me, but the fault is doubtless inherent in the instruments themselves. They are well-played.

As Vesta Was from Latmos Hill Descending. *St. George's Singers. C-5717—\$.75. [**ff\$\$].*

A BEAUTIFUL job of singing, and a satisfying reproduction.

Hark, All Ye Lovely Saints. *Madrigal Singers. C-4166—\$.75. [*ff\$\$].*

DULL recording is no enhancement of the basically inferior sound of this ensemble. However, the spirit of the performance is attractive.

WEINBERGER, JAROMIR

OPERA SCHWANDA

Polka and Fugue. *Harty and the London Symphony Orchestra. C-68311—\$.1. [**ff\$\$]. Ormandy and the Minne-*

*apolis Symphony Orchestra. V-7958—\$.1. [*f\$\$].*

I PREFER the more Harty (if the pun

may be permitted) enthusiasm in the English performance, which is genial as well as energetic. I also like the full robustness of the recording. Ormandy's effort is a highly creditable one, but he is inclined to overdrive his orchestra.

Polka and Furiant. *Blech and the Berlin State Opera Orchestra.* V-4198—\$.75. [*f\$\$.] *Lorand Orchestra.* D-20002—\$.50. [*f\$\$.] *The Bohemians.* C-

263—\$.75. [**ff\$\$.] *Weissmann and an unidentified orchestra.* D-25306—\$.75. [*f\$\$.]

ALL of these are inferior performances (save the one by the Bohemians) and just as badly recorded. The Blech is the choice of a bad lot but not one I would recommend, except in an extremity. The Bohemians play only the Polka, in a salon orchestra arrangement.

ORCHESTRAL WORKS

Under the Spreading Chestnut Tree. *Constant Lambert directing the London Philharmonic Orchestra.* V-Set 654—\$.250. [**ff\$\$.] *Artur Rodzinski and the Cleveland Orchestra.* C-Set X161—\$.250. [**ff\$\$.].

THOUGH the differences of these two recordings are not sufficient to be indicated by my symbols, they assuredly exist. Lambert is favored by a

clearer acoustical background than Rodzinski; his orchestra is more brightly, resonantly reproduced. On the other hand, there is distinctly more inflection in Rodzinski's phrasing and dynamics. For my part I would prefer the better reproduction, since this is hardly a work in which profundities of expression are all-important.

WEINGARTNER, FELIX

Liebesfeier; Liebeslied. *Herbert Ernst Groh, tenor, with orchestra led by Otto Dobrindt.* D-20520—\$.50. [**ff\$\$.] *Jessner.* V-18072—\$.1. [*f\$\$.].

GROH's voice is just the flexible organ this music demands, and he sings it with charming sympathy and

style. However, I cannot enthuse about the orchestra led by Dobrindt. The Jessner background (under Bruno Reibold) is somewhat fuller, but her voice has an edgy, shrill quality I dislike. She sings only "Liebesfeier."

WIENIAWSKI, HENRI

Légende. *Menuhin with the Concerts Colonne Orchestra directed by Georges Enesco.* V-15423—\$.1. [**fff\$\$.] *Mischa Elman with piano.* V-7649—\$.1. [**ff\$\$.].

I KNOW few persons, other than those who have heard this record, who can actually say they are acquainted with the orchestral setting, for the piece is invariably heard with piano. However, the force and conviction of the joint performance by Menuhin and Enesco show pre-

cisely why this is a far superior version of Wieniawski's ideas. The remarkable climax on the second side is splendidly reproduced. Elman's is the conventional last-group version of this piece, played with eminent sonority and unequal passion. The recording is fair.

Mazurka in A minor. *Lajos Szikra, violin.* D-20287—\$.50. [*f\$\$.]
SZIKRA's tone is scratchy, the reproduction of it thin.
Polonaise brillante in A major. *Henri*

Temianka, violin. D-25770—\$.75.
[**fff\$].

MUSICALLY, as well as violinistically, this is a credit to Temianka. The recording is fairly good.

Polonaise brillante in D major. Milstein, violin, with piano. C-69032—\$.1.
[**fff\$]. *Heifetz with piano.* V-15813—\$.1. [**ff\$].

FOR the Milstein partisans this should indeed be a cherished disk, for he plays here with more drive and animation than I have ever heard him summon in the concert hall. The technical detail is exceptionally clear (more so than Heifetz's), the tone of his instrument uncommonly solid.

CONCERTOS FOR VIOLIN

No. 2 in D minor. Heifetz with the London Philharmonic Orchestra directed by Barbirolli. V-Set 275—\$.350.
[**fff\$].

AS IN the case of his performances of the Glazounow and Vieuxtemps concertos Heifetz's excelling verve and violinistic incisiveness are blended with a soberness of musical feeling that instills new dignity in these much-abused works. The or-

Scherzo-Tarantelle. Heifetz with piano. V-14323—\$.1. [**ff\$]. *Temianka with piano:* D-25770—\$.75. [*ff\$]. THE surpassing grace and fluency of Heifetz's playing beggars comparison. It is also well-recorded.

Souvenir de Moscou. Menuhin with piano. V-14352—\$.1. [**ff\$]. *Andreas Weissgerber.* D-25236—\$.75.
[*ff\$].

MENUHIN's tone is a little woody here, but the superb accuracy of his performance, its animation and fantasy are truly disarming. It is in every way superior to the one-sided version by Weissgerber.

chestra under Barbirolli performs admirably, and the recording is sonorously ear-filling.

Romance only. Milstein, violin, with piano. C-69032—\$.1. [*ff\$].

NEAT and fluent as this performance is it cannot compare with the more ample and expressive one of Heifetz in the volume above. The recording is fairly good.

WHITE, PAUL

Five Miniatures. Boston "Pops" Orchestra conducted by Fiedler. V-4429—\$.75. [**fff\$].

AMONG these trifles the concluding "Mosquito Dance" is a little master-

piece of humor, played with exactly the right shade of spirit by Fiedler and his fine band. The recording is excellent.

WILLIAMS, RALPH VAUGHAN

ORCHESTRAL WORKS

Fantasia on a Theme by Thomas Tallis. Adrian Boult and the BBC String Choir. V-Set 769—\$.250. [***ff\$]. *Boyd Neel and his string orchestra.* D-25567-8—\$.150. [**f\$].

CONSIDERING the weight and richness

of the BBC strings, as well as the glowing reproduction of them, the added cost of the Boult version is well balanced by the merits of the performance. Neel knows this music intimately (the recording was pre-

pared under the composer's supervision), but he has inferior means at his disposal.

Folk Song Suite. *Barlow and the CBS Symphony Orchestra.* C-Set X-159—\$2. [**ff\$].

BARLOW's conducting is sympathetically tempered to the music, and his orchestra sounds better here than on most of its disks.

Greensleeves Fantasia. *Reginald Jacques Orchestra.* C-69735—\$1. [**ffff\$]. *Queen's Hall Orchestra led by Sir Henry Wood.* D-25626—\$.75. [**ff\$].

THE orchestra directed by Jacques is not so large as Wood's, and the score is somewhat less respectfully treated, but the better recording and surfaces are a considerable advantage. Wood's performance is able, but the recording is edgy, the tone quality of the orchestra unpleasant.

Overture to "The Wasps." *Wood and the*

SYMPHONIES

"London." *Wood conducting the Queen's Hall Orchestra.* D-25618-22—\$3.75. [*ff\$].

I HAVE heard more searching performances of this work than Wood's, which begins affectingly but hurries its way through the first movement to the disadvantage of the music. There is more justice in the following sections, but a new recording of this would indeed be welcome. The recording, too, is erratic, for the opening bass passages are reasonably

Queen's Hall Orchestra. D-25625-6—\$1.50. [**ff\$].

THESE are the companion sides to the item above, but the orchestral sound is a good deal better balanced and satisfying. Wood leads with energetic rhythm and a good sense of tonal contrast.

Serenade to Music. *Sir Henry Wood with the BBC Orchestra and an ensemble of sixteen British vocalists.* C-Set X-121—\$2.50. [**ffff\$].

SINCE this work was written by Williams for Wood's jubilee and dedicated to him, it is scarcely surprising that he performs it with loving care, deep sensitivity, and eloquence. Included in the vocal ensemble are such singers as Norman Allin, Muriel Brunskill, Eva Turner, Walter Widdop, Heddle Nash, and Elsie Sudaby, chosen, no doubt, because their careers were correlated with Wood's. The recording is very good.

SONG

"London." *Wood conducting the Queen's Hall Orchestra.* D-25618-22—\$3.75. [*ff\$].

defined, the brighter sonorities of the full orchestra jangly and unbalanced. As for the surfaces, they are intolerably bad.

In F minor. *BBC Orchestra conducted by the composer.* V-Set 440—\$4.50. [**ff\$].

THE composer is his own interpreter here and, on the whole, a capable one, able to extract vital, poised playing from his orchestra. The reproduction is soundly satisfactory.

SONGS

How Can the Tree but Wither?; *The Water Mill.* *Nancy Evans with piano.* D-25752—\$.75. [**ffff\$].

EVANS's attractive alto voice, her ex-

cellent English enunciation are thoroughly complementary to these songs. The recording is quite good.

WOLF, HUGO

The several volumes of the Hugo Wolf Society recordings, which are almost uniformly superior to the performances listed below, have not been

pressed in this country and are available only as importations. Consequently they have been omitted from the alphabetical listing.

QUARTET

Italian Serenade. *Budapest Quartet.* V-4271—\$.75. [*f\$\$]. *Fritz Stiedry conducting an unidentified orchestra.* D-25259—\$.75. [*ff\$\$].

IN ORDER to crowd this music into a pair of ten-inch sides the Quartet chooses a tempo much too fast for the music—or it may be that the choice of sides was a consequence

of the speed with which they play the music. In any case it is a rare example of insensitivity by this group. The recording, also, is poor. Stiedry uses the Reger version and treats it with a good deal of sympathy. However, poor recording here is further dulled by the noisy surfaces.

SONGS

Ach, im Maien war's. *Mark Raphael, baritone, with piano.* C-DB1234—\$.75. [**f\$\$].

THIS is a singularly poor record to head this survey, for Raphael sings prosaically, in English, and with a stolid, unattractive voice.

Anakreons Grab. *Lotte Lehmann with Erno Balogh, piano.* V-1734—\$.75. [*fff\$].

Poor balance of piano and voice (the latter is much too near the microphone) distorts the values of what is, on Lehmann's part, a wonderfully tender, understanding performance. Her voice is finely reproduced.

Andenken. *Karl Erb, tenor, with Bruno Seidler-Winkler, piano.* V-4401—\$.75. [**f\$\$].

SEIDLER-WINKLER's excellent piano-playing is helpful, but it cannot overcome the inherent unpleasantness of Erb's strained voice. The recording is good.

Auch kleine Dinge. *Lehmann with Paul Ulanowsky, piano.* V-2031—\$.75. [**ff\$\$].

LEHMANN's intonation is not always what it might be in this song, but it is compassionately delivered. Also the balance, with Ulanowsky's sensitive piano-playing, is properly proportioned.

Auf ein altes Bild. *Lehmann with Ulanowsky, piano.* V-2030—\$.75. [**f\$\$]. I PREFER a man's voice in this song, but the domestic catalogues do not offer one. Lehmann's performance is composed but not very illusionary. The recording is good.

Du denkst mit einem Fäddchen. *Lehmann with Balogh, piano.* V-1860—\$.75. [*ffff\$].

AN IMPISH, fanciful performance, marred by the bad balance of voice and piano noted previously. However, the Lehmann songs of the 1800 series are superior in this respect to those of the 1700, though not so good as the 2000 group of her Wolf album.

Frohe Botschaft. *Erb, tenor, with Seidler-Winkler, piano.* V-4401—\$.75. [**f\$\$].

TO MY ears there is a different relationship between Erb and the piano than on the earlier disk by him, and to his advantage. His voice is more at ease, though the product of it is not a highly persuasive interpretation.

Frühling übers Jahr. *Lehmann with Ulanowsky, piano.* V-2029—\$.75. [**ff\$\$].

A DELIGHTFULLY shaded performance, with some excellent piano-playing by Ulanowsky as an additional embellishment.

Gärtner, der. *Lehmann with Balogh, piano.* V-1860—\$.75. [*fff\$].

THIS is one of the in-between-balance Lehmann records, delightfully spirited, though hampered by a little vocal tightness.

Gesang Weylas. *Kerstin Thorborg, alto, with Leo Rosenek, piano.* V-16969—\$.1. [**f\$\$].

THORBORG'S voice is too voluminous for this song, but she has fine feeling for its material, and Rosenek's piano support is first-rate.

*Gesegnet sei. Raphael, baritone, with piano. C-DB1234—\$.75. [*f\$\$.]. SEE comment under "Ach, im Maien war's."*

*Heilige Josef singt, der. Elisabeth Schumann, soprano, with piano. V-1840—\$.75. [**f\$\$.].*

ARTIFICE rather than art dominates Schumann's singing here, resulting in constant swells and diminuendos that undermine the meaning of the music.

*Heimweh ("Wer in die Fremde"). Richard Tauber, tenor, with orchestra. D-20256—\$.50. [*fff\$\$.].*

THIS is the more familiar of the two songs listed under this title here, with text by Eichendorff. Tauber sings its noble line with fine suavity, but the orchestrette that accompanies him is doleful indeed. His voice is well-reproduced, the orchestrette very indistinctly.

*Heimweh ("Anders wird die Welt"). Lehmann with Ulanowsky, piano. V-2030—\$.75. [**fff\$\$.].*

LEHMANN pronounces the Mörike text with infinite solicitude and phrases the Wolf line beautifully. The recording is good.

*Herz, verzage nicht geschwind. Paul Lohmann, baritone, with Michael Rauch-eisen, piano. D-20448—\$.50. [*fff\$\$.].*

DESPITE a dry, unwieldy voice Lohmann sings expressively and with good style. Rauch-eisen is a little loud, and the recording is only fair. *In dem Schatten meiner Locken. Lehmann with Balogh, piano. V-1734—\$.75. [*fff\$\$.].*

A FLAWED recording because of the obscurity of Balogh's piano, but Lehmann performs with immense spirit, lovely vocal quality, and cherishing humor.

*In der Frühe. Lehmann with Ulanowsky, piano. V-2029—\$.75. [*f\$\$.]. THIS kind of impersonal, objective emotion is not the forte of Lehmann, who sings it impassively and with not much communicative effect. The recording is good.*

*Mignon. Kerstin Thorborg, alto, with Leo Rosenek, piano. V-18079—\$.1. [**ffff\$\$.].*

THE encompassing eloquence of Thorborg's feeling for this music renders unimportant her occasional deviations from good vocal production or support. All one is conscious of, as the music unfolds, is the steady concentration of Thorborg's superb faculties on the music, the eagerness and justice of her response to it. Rosenek collaborates superbly at the piano, sharing fully in the splendor of this accomplishment.

*Nachtzauber. Raphael, baritone. C-DB1234—\$.75. [*f\$\$.].*

AN ATTENUATED, uninteresting performance, sung in English with little vocal strength or style.

*Peregrina No. 1. Lehmann with Ulanowsky, piano. V-2031—\$.75. [**f\$\$.].*

I WOULD call the sound of Lehmann's voice here quite ugly, for she must call upon her bottom register (which is hollow these days) and then on her top tones (which are pinched).

*Schlafendes Jesuskind. Schumann, soprano, with piano. V-1840—\$.75. [*f\$\$.].*

A DISTORTED, overslurred performance by Schumann, marred by scooping and sliding.

*Storchbotschaft. Lehmann with Balogh, piano. V-1860—\$.75. [*ff\$\$.].*

LEHMANN's lively sense of delineation is most important in her performance here, making a thoroughly delightful thing of it despite the pinched tightness of certain tones. The recording is fair.

*Über nacht. Tauber with orchestra. D-20256—\$.50. [*f\$\$.].*

A THOROUGHLY unsatisfactory performance, not recommended.

*Verborgenheit. Hulda Lashanska, soprano, with Elsa Fiedler, piano. V-2028—\$.75. [**f\$\$.].*

NO MORE than a portion of the rich meaning and profundity of this song is recreated by Lashanska's voice, which is throaty and unresonant in

this song. The ensemble with the piano is good.

*Verlassene Mägdelein, das. Lashanska with Elsa Fiedler, piano. V-2028—\$75. [**ff\$\$].*

THERE is more justice in Lashanska's treatment of this song, though she tends to overdo her dynamic effects. The recording is first rate.

*Verschwiegene Liebe. Paul Lohmann, baritone, with Michael Rauchisen, piano. D-20448—\$.50. [*f\$\$].*

CONSIDERING the fine recordings of this song that exist (though not in

American catalogues), it is deplorable to have no alternative for this well-meaning but poorly controlled performance. The recording is fair.

*Zum neuen Jahr. Karl Erb, tenor, with Bruno Seidler-Winkler. V-4400—\$75. [**ff\$\$].*

THE voice of Erb cannot manage the tessitura of the song without strain, but he re-creates some of the magic in the music thanks to the impelling piano-playing of Seidler-Winkler. It is well-recorded.

WOLF-FERRARI, ERMANNO

OPERA

I GIOIELLI DELLA MADONNA

*Intermezzo. Symphony Orchestra conducted by Nils Grevillius. D-20238—\$.50. [**ff\$\$]. International Concert Orchestra directed by Rosario Bourdon. V-35976—\$.75. [*f\$\$].*

GREVILLIUS is well and favorably known in this country for his many collaborations with Jussi Bjoerling. However, the recording of his orchestra is not of the quality Victor achieves with Bjoerling, and the verdict must be a comparative one

based on the minimum merits of the Bourdon exercise. Grevillius also includes the "Apache Dance" from the third act of the opera.

*Dance of the Camorristi. Fiedler and the Boston "Pops" Orchestra. V-4330—\$75. [**ff\$\$].*

THERE is more rhythmic verve in this than in Fiedler's playing of the overture below, and it is brilliantly reproduced.

IL SEGRETO DI SUSANNA

*Overture. Fiedler and the Boston "Pops" Orchestra. V-4412—\$.75. [**ff\$\$]. Panizza and La Scala Orchestra. V-9730—\$.1. [*ff\$\$]. Heger and an unidentified orchestra. D-25772—\$.75. [*ff\$\$].*

WERE the old Toscanini recording still available I should certainly prefer it to any of those listed here. Fiedler's well-recorded version is also slow and unsprightly, a curious commentary on work of this conductor. Panizza comes closest to the Toscanini spirit and incisiveness, but the approach is not close enough

for a performance as poorly recorded as this one. The Heger is also deficient in spirit and recorded fidelity.

*Gioia, la nube leggera. Lucrezia Bori with orchestra directed by Frank Black. V-14616—\$.1. [*ff\$\$].*

SUSANNA was a star role for Bori at the Metropolitan, but she hardly has cooperation enough from the engineers to point that fact. The orchestra is below par, and the Bori voice is no longer the organ (in 1937) it once was.

WOLFF, ERICH

Album of Eighteen Songs. *Ernst Wolff, baritone, accompanying himself at the piano.* C-Set 268—\$4.25. [**f\$\$]. I DO NOT list the contents of this album, merely because a studious examination of it fails to reveal one performance by the current Wolff

that can be wholeheartedly recommended. As early as the second note of the first song his voice slides from the pitch, and it clings to this ratio of exactness throughout. The recording is fair.

YSAË, EUGENE

Sonata No. 1. *Efrem Zimbalist. V-Set 669—\$2.50.* [**ff\$\$].

To ZIMBALIST's affection for this score (demonstrated on frequent occasions in public) may be attributed

its presence in the catalogue. He plays it with enthusiasm and sturdily mustered skill. The recording is good.

ZIMBALIST, EFREM

Quartet in E minor. *Gordon String Quartet. S-Set 6—\$6.* [**ff\$\$].

THE Gordons play the Tchaikovskyish work of their colleague and contemporary with evident enthusiasm, plentiful skill, and cohesive

ensemble. However, the thinnish tone of the ensemble is even accentuated by the clear but brittle recording. The surfaces have more hiss than suits my taste.

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